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THE SCREEN AND STAGE WEEKLY

FEBRUARY 21, 1920

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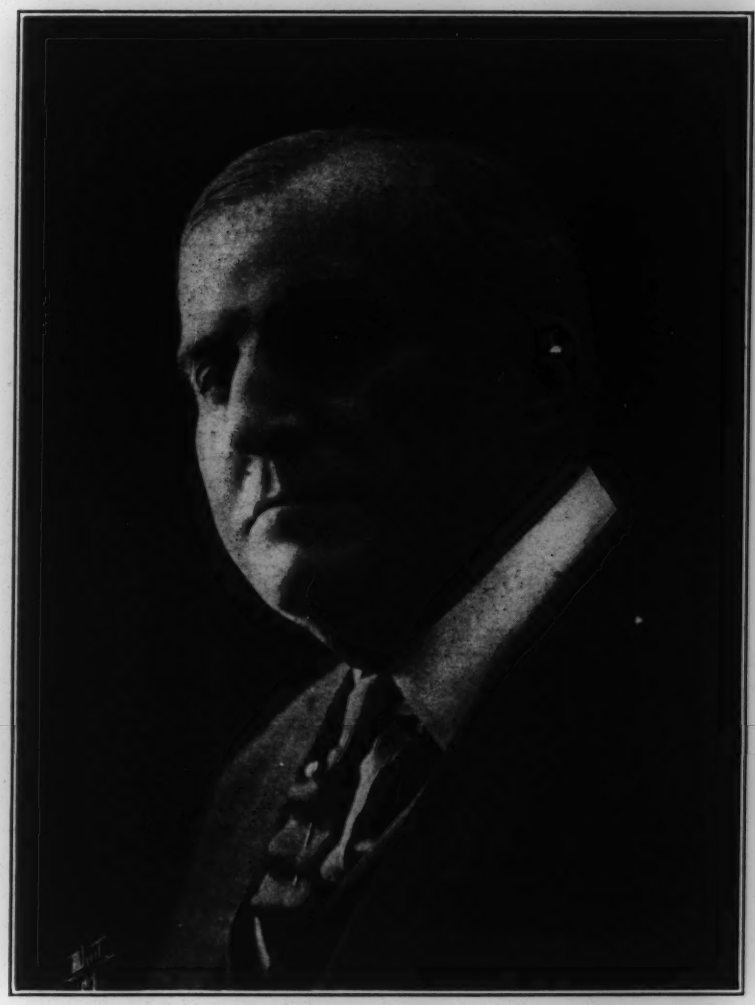

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Published by Dramatic Mirror, Inc., every Thursday and dated the following Saturday. Vol. LXXXI, No. 2149, February 21, 1920. $6 a year.
Entered as second class matter January 26, 1899, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1920.

THE MARKET PLACE

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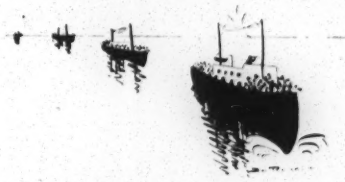
CLEO MADISON

who has returned to the field of serials in the new Universal super-serial, "The Radium Mystery," in which she plays the part of the Countess Nada

BROADWAY BUZZ

FROM LOUIS R. REID

SHAFTSBURY Avenue, London: Official communique: There is no truth in the report that the invasion of America by British playwrights and novelists to engage upon an assault of lecture halls will soon cease owing to a lack of transportation facilities. There are still sufficient steamers to provide accommodations for all playwrights who are bent on talking their way to triumph in American auditoriums. The lecture trade has been at a standstill owing to the exigencies of war, but Britain with characteristic enterprise seeks to be the first to restore it to its former energy and commercial success. Cablegrams reaching here from the United States declare that portly contracts——with the accent on the con——are being signed from New York to San Francisco, from Dallas



to Duluth, all of which means a steady stream of gold to British pocketbooks and a restoration of British exchange to its normal rate.

With the Passing of

Gaby Deslys is recalled the early days of the Winter Garden. Gaby had considerable to do with the success of that—well, it is generally called—institution, for it was she who was specially brought over from Paris as a leading feature of one of its early shows. She arrived upon a great wave of publicity which associated her name with that of King Manuel, and no visit to New York was complete without a trip to the Winter Garden to see her. Gaby was not really talented. She was not a graceful dancer and her voice was quite ordinary, but she was industrious and gracious. She did strive to please. She was sincere. And, as a consequence, it did not take her long to build up a popular reputation here.

Utopian Criticism

O glorious day, if it e'er can be,
When the Tribune, Post and the Mail agree,
When the Evening World shares with the Globe its pun,
And the Times goes down with the Evening Sun!

* * *

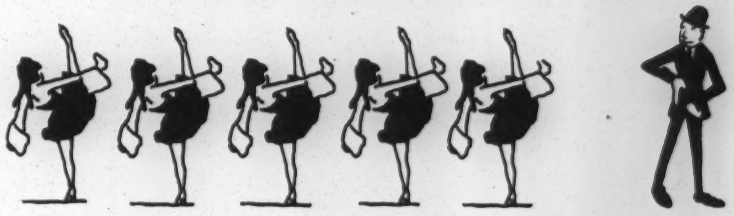
"Young man wishes position on stage. Can take off as a nut. Musical comedy preferred." Adv. in theatrical trade paper.

Have You Heard

that Esther Walker, who leaped into prominence at the Winter Garden some seasons ago with a song called *Sahara* and who has been appearing with McIntyre and Heath in "Hello Alexander," has just been married to Karl Hoblitzel, a Chicago theatrical manager, and is now in Texas on a honeymoon? Chicago seems to be quite excited over the report but then Chicago has always taken her theatrical marriages excitedly.

First chorus girl: "Are you working?"

Second chorus girl: "Naw, only rehearsing."



INTERVIEWER: "How did you happen to assume the leading role in your own play?" RACHEL CROTHERS: "Because most of the actresses who had been engaged for it found that it lacked sympathy. I wanted to convince myself ——and I have——that sympathy between Ann in 'He and She' and the audience could be established." INT.: "The play has had a long history, hasn't it?" R. C. "Almost every manager in town has had it in his possession at one time or another. Let me see, the list includes Roi Cooper Megrue, the Selwyns, George C. Tyler, Cohan and Harris, John D. Williams and Lee Shubert. It is under Mr. Shubert's management that it is now being presented."

* * *

A taxi driver held up an actor the other night for $15 for a trip from Broadway to the Grand Central Station. In the old days before the big salaries of the movies that never would have happened. In the old days taxi pirates knew and appreciated the wonderful capacity for walking among actors.

Wouldn't You Think

that the manufacturers of bedroom furniture in Grand Rapids are the most prosperous people in the United States, considering the tremendous activity in the production of bedroom farces during the past three seasons? One hears already that the furniture makers in the Michigan city have been compelled to issue

"No More Orders Taken" bulletins to the theatrical managers of New York, so rushed have they been and so difficult is it to obtain labor and materials.

A Pompous And

fashionably dressed Englishman stepped up to the box-office window of the Morosco Theater last Wednesday afternoon and inquired, "Have you two good stalls for 'Beyond the Horizon' this afternoon?"

The ticket seller replied, "'Beyond the Horizon' is not being presented this afternoon. Instead the attraction is 'For the Defense.'"

"Well, I say then," drawled the Englishman, "let me have two jolly good seats for 'For the Defense' on the gangway."

Missing—Some English Composers

What has become of the English composers
Whose op'ras were formerly heard ev'ry year?
Monckton and Stuart, Caryll, Howard Talbot—
Can any one tell why they never appear?
Remember "Arcadians," "Orchid" and "Delphine"?
Their melodies quite captivated the town.
"Pink Lady," "Havana" and fair "Floradora"—
Each in its turn won a ready renown.

You will agree that the music was charming
In "Three Little Maids" and—yes—"The Blue Moon";
"Miss Hook of Holland," "The Geisha" and "School Girl"—
Each of them vanished altogether too soon.
With their little duets, sentimental and dainty,
Sextettes and octettes of whimsy and grace
They had a manner which all singers cherished
Sprightly and tuneful—they set a fast pace.

Why are they now missing, what is the reason—
Can the composers be said to be "through"?
They used to invade old New York in large numbers
Stamped "from the Gaiety" and Daly's too.
The blues and the jazz song are now in high favor
Tierney, Kern, Stamper and Hirsch have their day.
While I am keen about good syncopation
I'd welcome some tunes from the Thames—by the way.

Germany simply cannot get away from it. George Kaiser enjoys the distinction, it is said, of being the most produced dramatist in Germany during the first year of the republic.

Can You Imagine

one of Mayor Hylan's suggested block parties to remove the snow in Forty-second Street between Seventh and Eighth avenues? People would come miles to see actors shovel snow and certainly actors would dominate any party in that block of theaters. Just think who would be out there in the front line with the picks and shovels—Wallace Eddinger, Percy Ames, Lowell Sherman (dressed ever so fashionably), Lee Baker, Lennox Pawle, John Hazzard, William Harrigan, Ralph Herz, Will Deming and Donald Brian.

Who Is Your Choice?

We offer herewith a list of the most prominent people from the American point of view at the present hour of world crisis, in the order in which they have finished in the Publicity Stakes: 1, Marion Davies; 2, Charlie Chaplin; 3, Sir Oliver Lodge; 4, Henry Cabot Lodge; 5, John Drinkwater; 6, Wilhelm Hohenzollern; 7, Speaker Sweet; 8, D'Annunzio; 9, Mary Pickford; 10, William Jennings Bryan.

R. M. Contribs

that Theda Bara is the individual who put ire in Irish. He came to that conclusion, he says, after reading that a mob of Irish-Americans in San Francisco stormed the showing of Miss Bara in "Kathleen Mavourneen" on the score that the picture was not a truthful representation of Irish life.

Can It Be True

that "Ten Nights in a Barroom," that old favorite of an elder day and a land where highballs once rolled on the ground, is to find a permanent resting place in some obscure mausoleum of the drama? Only a sentimental interest in the past would prompt its presentation in this country now. Perhaps, it will find its way to England, to aid "Pussyfoot" in his campaign in the provinces.

What Has Been Done

in England can be done here. Sir Walter De Frece, theatrical manager, has been elected to Parliament chiefly through the vigorous campaign waged on his behalf by his wife, Vesta Tilley, whom America knows as the most popular male impersonator in decades. Her *Pic-*

cadilly Johnnie with the Little Glass Eye and other songs, it is admitted, played a far greater part in her husband's election than his political views. William A. Brady might follow the De Frece example here in running for Congress. Though he would prove a good campaigner himself, think of the valiant aid that his wife, Grace George, could give throughout the district in fiery and eloquent speeches, humorous stories and little dramatic scenes from her best known plays! He *might* win as William A. Brady. He *would* certainly win as Mr. Grace George.

Gone Are All the Old Familiar Slogans

"The Best Play in New York."

"A Speculator on the Sidewalk Means a Crooked Manager Inside."

"The Girliest Show in Town."

"A Year in London, Six Months in Berlin."

"Better Than 'The Merry Widow.'"

"John Drew—The Glass of Fashion and the Mould of Form."

"America's Premier Modern Ballroom Dancers."

THE NEW PLAYS ON BROADWAY

"THE CAT BIRD"

John Drew Gives a Mellow Performance in New Comedy

Comedy in Three Acts by Rupert Hughes. Staged by Arthur Hopkins. Settings by Lee Simonson. Produced by Arthur Hopkins, at Maxine Elliott's Theater, Feb. 16.

Martin Gloade.....John Drew
James Brearley.....Arthur Barry
Tom Forshay.....William Raymond
Roy Murison.....Sidney Mason
Ronald.....William Williams
Parker.....Albert Reed
Mullins.....Willard Bowman
Mrs. Fay Crosby.....Janet Beecher
Coralie Tippet.....Ruth Findlay
Fanita Augevine.....Pauline Armitage

John Drew is the whole thing in "The Cat Bird." He vitalizes Rupert Hughes' latest comedy, giving one of the most ingratiating performances of his long career. It is a deft characterization, rich in mellowness and endowed with an amiable quaintness.

When Mr. Drew is absent there is an unmistakable restlessness over a play that is often talky and seems too much concerned with the indefinite love of adolescents. Coincidence reaches out its arm at various intervals for the convenience of the characters and occasionally there is woeful awkwardness in the situations.

But the minute *Mr. Drew* appears the defects are overlooked in the vivid portrayal that he gives of a philosophic scientist. Another actor might have made of the character a boresome but picturesque eccentric. *Mr. Drew* makes him a normal and ever so interesting figure.

He putters about among his flowers and insects, spying upon their natural impulses. And when his researches are interrupted by a young girl endeavoring to elude an ardent pursuer he is quick to apply his philosophy of animals to her behavior. In seeking to protect her from the advances of another—and more unscrupulous male—though he desires to let her work out her own salvation, knowing full well that he is simply abiding by natural law he renews a sentimental attachment of his own.

Janet Beecher plays this figure of his past—and future—with skill and intelligence. She comes to him at last—a cat bird, loving and maternal, wholesome and generous.

Ruth Findlay was seen as the storm center of the play. But as the much sought debutante she did not seem as "gloriously alive" as the part demanded. Certainly not as "gloriously alive" as *Margalo Gillmore* or *Helen Hayes* have seemed this season in similar parts. *William Raymond* was capital as a belligerent lover—a sort of "cave man with a latch key," while *Sydney Mason* and *William Williams* did well as the unscrupulous and naive suitors respectively. REID.

John Drew Makes New Play Alive—Rachel Crothers Fights a Battle of the Sexes—"Shavings" a Rural Comedy—Musical Comedy by Colored Players

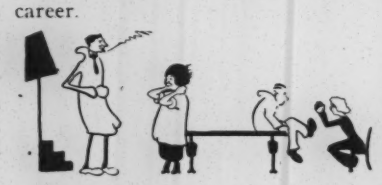
"HE AND SHE"

Rachel Crothers Writes and Acts a Problem Play

Play in Three Acts by Rachel Crothers. Staged by Miss Crothers. Settings by Norman Bel Geddes. Gowns by Madame Mood and Baron de Meyer. Produced by Lee Shubert at the Little Theater, Feb. 12.

Keith McKenzie.....Fleming Ward
Tom Herford.....Cyril Keightley
Ann Herford.....Rachel Crothers
Daisy Herford..Margaret Vivian Johnson
Millicent.....Faire Binney
Ruth Creel.....Ethel Cozzens
Dr. Remington.....Arthur Elliott
Ellen.....Frances Bryant

It has taken eight years for "He and She" to reach a production but the author's faith in the appeal of her play has triumphed at last. Times have changed in eight years. The problem play has given way to the bedroom farce, the musical revue, the breezy comedy. Occasionaly there has been a playwright with a message to which respectful attention has been paid. Now comes Miss Crothers, expert in fashioning domestic comedies, with a drama upon woman's rights which is solved in favor of the home rather than the career.



The reactions of the audience to such a play might go far in reflecting the general attitude to Miss Crothers' thesis. The majority of the masculine contingent applauded long and defiantly the philosophy of a young and assertive male reflecting the familiar doctrines of the anti-suffragists. They laughed proudly at his sallies. On the other hand, most of the feminine portion gave enthusiastic approval to the idea of woman carving out a career for herself at the same time that she lives a normal domestic life. The voting was about even at the particular performance this writer attended.

But do not women comprise the majority of theatre audiences? If that is true it would seem that Miss Crothers had considerable courage in airing the conviction that woman's place when the woman has a family is home. If careers or clublife or shopping tours interfere with the proper rearing of children cannot home also be frequently too engrossing? Does not the woman live any longer who says, 'Now run along, my dear, I'm too busy," to her adolescent daughter seeking to share some domestic detail?

However, Miss Crothers with her skill in writing natural dialogue and creating natural and convincing characters, has contrived an interesting play, though its technique does seem old-fashioned. And then to add to her contribution she plays the leading role herself—and plays it with a good deal of imagination and sympathy.

She is seen as a sculptor who wins first prize in a notable competition over her husband. The latter senses the crushing of his marital ideals in her victory and in general she rouses no enthusiasm among her relatives or friends. When her young daughter, away at boarding school, is on the verge of marrying a bus driver it does not take her long to realize that she too has no enthusiasm for an artistic career. She will renounce art and rescue her daughter from a threatened commonplace alliance. The scene between the mother and her daughter in which the latter hysterically confesses her affair, is finely written and acted, with *Faire Binney*, sister of *Constance*, as the daughter. *Cyril Keightley* played the part of the husband. REID.

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"SHAVINGS"

Old Fashioned Rural Comedy Drama Ably Acted

A Cape Cod Comedy by Pauline Phelps and Marion Short. Dramatized from the novel by Joseph C. Lincoln. Staged by John McKee. Produced by Henry W. Savage at the Knickerbocker Theater, Feb. 16.

J. Edward Winslow, "Shavings," Harry Beresford
Captain Sam Hunniwell..James Bradbury
Phineas Babbitt.....Charles Dow Clark
Leander Babbitt....Douglas MacPherson
Major Leonard Grover...Mitchell Harris
Charles Phillips.....Saxon Kling
Gabriel Bearse.....George Neville
Roscoe Holway.....Dudley Clements
Ruth Armstrong.....Clara Moores
Barbara Armstrong.....Lillian Roth
Maude Hunniwell.....Vivian Tobin

It seems to be the open season on benevolent old men in the theater, and there is no doubt that this condition has been superinduced, as the doctors say, by the great success of "Lightnin'." "Shavings" is the third play of the lightninian school to be revealed to this year's crop of theatergoers, and the second in which *Harry Beresford* has demonstrated his rare ability as a character actor. But even *Beresford* and the excellent actors who surround him cannot make very thrilling entertainment of the material at their disposal.

One is reminded of "Shore Acres," "Way Down East," "York State Folks," and a host of other old-time melodramas, except that in the present instance it is all melo and no drama. "Shavings" is an eccentric and lovable maker of toy windmills; there are also two old village cranks who amuse themselves by hating each other in spite of the fact that their respective son and daughter are in love with each other; there is a charming young widow with a cheeild and a once-weak-and-erring-but-now-noble brother; a male gossip who strongly suggests Hi Holler (and who is delightfully played, incidentally, by *George Neville*), and a travelling salesman. There you have the plot in toto.

Until the third act nothing happens and then it is over very soon. In a final scene which is really a fourth act though not so called, everybody achieves a happy ending except "Shavings" and how he suffers, poor dear! One leaves the theater firmly resolved never again to be unselfish or to help anyone.

Harry Beresford does veritable wonders with a part that offers few opportunities for light and shade except what he supplies with his own genius. In the last act he is swamped in inconsistent writing, but that is not his fault, of course. *James Bradbury* and *Charles Dow Clark* are the Cape Cod Capulet and Montague and contribute amusing character studies. *Mr. Clark* indulges at times in rather broad burlesque which seems quite unnecessary, but the temptation is great. *Saxon Kling* is a sincere erring brother and plays with quiet dignity. *Clara Moores* and *Vivian Tobin* are both extremely decorative which is all they have a chance to be, and *Lillian Roth* wins the approbation of the audience as children always do.

There has been a persistent rumor along Broadway that *George M. Cohan* had done considerable rewriting of the play, but internal evidence does not support the theory. MARTIN.

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NEGRO PLAYERS

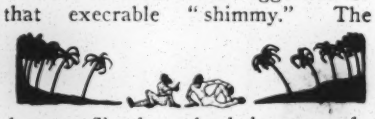
"This and That," a Musical Medley Produced Uptown

A revue in two acts and eleven scenes. Book and Lyrics by Alex Rogers. Music by C. L. Roberts. Dances by Hazel Davis. Costumes from Ziegfeld Follies.

"This and That" is a tinkling musical revue written, composed, staged, acted and produced entirely

by colored talent. The theme upon which it is built is more coherent than some of the Broadway shows that are eminently successful. All of the many girls in the chorus have figures as lithe and graceful as any of the girls around Times Square, and a smiling vitality about their dancing.

The producers and the entire cast are to be sincerely complimented upon the fact that an air of refinement prevails throughout. Not once is there so much as a suggestion of that execrable "shimmy." The



dancers flit through their steps absolutely in time, and without that spirit of drudgery that animates some of the choruses further downtown.

There are parts of the dialogue which are hopelessly tedious, and there is also a little too much of the slap-stick, but some of the comedy is genuinely funny and well repays a visit. The songs are uniformly good, although some are not enunciated clearly. *Lillian Goodner* has a really splendid voice, singing *The Mail Man Must Be Mad at Me* from the aisle. Another song hit is *That Satin Finish Seal Skin Man*. RANDALL.

"DEAR ME"

Hale Hamilton and Grace La Rue in New Comedy

Luther Reed and Hale Hamilton have written a play in which not only the principal characters but the minor ones as well, start out in penury and in the last scene are possessed with all the appurtenances of a comfortable not to say opulent existence. It was presented at the Cort Theater, Chicago, Feb. 8.

The plot is highly improbable and built around the inmates of a home for artistic and literary failures.

The main diversion of the inmates is plaguing the girl "slavey" of the institution. The "slavey" is possessed with a beautiful voice and given to philosophical reflections which take the form of letters which she writes to herself beginning "Dear Me"—hence the title.

Revolting against her hard work in servile occupation she goes to New York with a violinist and a writer, both "failures," and in a surprisingly short time is successful on the stage, apparently outstripping the writer who loves her.

Grace LaRue, as the drudge who sheds her chrysalis, acts with incisive confidence resulting from her experience in vaudeville. She sings three songs of her own composition that give great pleasure and portrays her part with a certain restraint that is admirable though she is a trifle too stately to play the ingenue that the part obviously demands.

The trials of the writer rest lightly on *Hale Hamilton,* for he works with an ease that is delightful. His performance is deft and smooth. The part of the temperamental violinist whose ability to play was temporarily destroyed was acted sympathetically by *Henry Leone.* The performance of *Marion Kerby* as the firm-jawed housekeeper stood out for its general excellence.

Ned Burton as the fault-finding ring leader of the failures gave an amusing characterization. *Baker Moore* was good as the annoying type of "John" and would-be "angel" of the show. LEE.

"BETTY, BE GOOD"

Frank Crumit Makes Big Hit in Musical Comedy

The appearance of *Vera Michelena* and *Frank Crumit* (who hails from vaudeville) were the two outstanding features of "Betty Be Good," a comedy with music that made its appearance at the Princess Theater, Chicago, Feb. 10. The book by Harry B. Smith is along the usual things of musical comedies that prevail. The music which is unusually melodious is by Hugo Reisenfeld.

The story concerns Betty, a girl of the stage, who through flirtation attracts *Irving Beebe,* involving him in disturbing circumstances with his bride. *Mr. Crumit,* acting as best man, to avoid exposing his friend, pretends he is the one to be married—then things begin to happen. Through some misunderstanding the bride and groom get into *Miss Michelena's* apartment. Every one is rushing in and out, hiding and making explanations. They all turn up at Betty's country home in Kew Gardens, Long Island, where everything is straightened in the usual musical comedy way.

Miss Michelena was charming and in splendid voice. There are some very pretty songs, among them *Keep the Love Lamp Burning,* sung in a most delightful way by *Miss Michelena* and *Irving Beebe.*

But that was not the hit of the evening—he was *Frank Crumit,* a personable young gentleman, in a part that would mean little in the hands of another. With a smile and an ingratiating manner one could not resist, he quietly made off with the honors. Besides his fresh humor, Crumit can sing and he proved this in his inimitable way. A real treat was a number done with and without *Hazel Kirke.* Here, he used a ukelele and when he finished singing about *A Little Isle in a Shouthern Shunny Shea* the house was his.

Pretty little *Georgia Hewitt* was winsome as the bride, singing with good effect and dancing with skill. *Irving* Beebe showed a splendid voice in the few bits allotted him and was capital in the part. The rotund *Eddie Garvie,* with a penchant for giving away necklaces garnered many laughs. *Josie Intropidi* and *Lucille Manion* did very well in their limited roles. BONIEL.

"THE BLUE FLAME"

Theda Bara Opens in Play in Stamford

Friday and Saturday, Feb. 13 and 14 marked the first appearance on any stage of "The Blue Flame," a new play by George V. Hobart and John Willard and chosen as a vehicle for *Theda Bara.*. In a word it is a female Jekyl and Hyde drama, and proves that *Miss Bara* is versatile enough to extend her field beyond that which made her famous on the screen.

Her supporting company is generally good, particularly *Allan Dinehart,* who appears as the young scientist. The play is based on his dream and its ultimate results. In the first and last acts *Miss Bara* appears as his fiancee, who is shocked at his beliefs and his invention of an electrical machine which is claimed to be able to restore the dead to life and which is based on the absence of the immortality of the soul and disbelief in the existence of a Supreme Being.

He falls asleep and dreams of his fiancee being killed by lightning and her restoration to life by means of the "blue flame." She is then a woman without a soul and the wiles of the vampire are played to the full. In the closing act, *Miss Bara* again appears as the kind and loving young sweetheart.

The cast included Donald Gallaher, Kenneth Hill, Thais Lawton, DeWitt C. Jennings and Henry Herbert. WISDOM.

BROADWAY TIME TABLE—Week of Feb. 23rd

Play	*Principal Players*	*What It Is*	*No. of Times*	*Theater*	*Location*	*Time of Performances*
Abraham Lincoln	Frank McGlynn	*Inspiring historical drama.*	83	Cort	West 48th	Eve. 8.15 Mat. W. & S. 2.20
The Acquittal	Chrystal Herne, Wm. Harrigan	*Delightful dime-novel play*	56	Cohan and Harris	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Adam and Eva	Ruth Shepley, Otto Kruger	*Well acted light comedy*	181	Longacre	West 48th	Eve. 8.30 Mat. W. & S. 2.20
Always You	Ralph Herz	*Familiar musical comedy*	56	Lyric	West 42nd	Eve. 8.25 Mat. W. & S. 2.30
Aphrodite	Dorothy Dalton	*Colorful Oriental pageant*	99	Century	Central Park W.	Eve. 8.15 Mat. W. & S. 2.15
Apple Blossoms	John Charles Thomas, Wilda Bennett	*Operetta by Kreisler*	154	Globe	Bway & 46th	Eve. 8.15 Mat. W. & S. 2.20
As You Were	Sam Bernard, Irene Bordoni	*Vastly amusing revue*	32	Central	Bway & 47th	Eve. 8.30 Mat. W. & S. 2.30
Beyond the Horizon	Richard Bennett, Helen MacKellar	*Drama of misdirected lives*	10	Morosco	West 45th	Special Mats. T. W. & F. 2.30
Breakfast in Bed	Florence Moore	*Boisterous farce*	24	Eltinge	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
Buddies	Donald Brian, Peggy Wood	*Comedy with soldier heroes*	140	Selwyn	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
The Cat Bird	John Drew	*Reviewed in this issue*	8	Maxine Elliott's	West 39th	Eve. 8.30 Mat. W. & S. 2.30
Clarence	Alfred Lunt, Glenn Hunter	*Comedy of youth by Tarkington*	183	Hudson	West 44th	Eve. 8.30 Mat. W. & S. 2.20
Declassee	Ethel Barrymore	*Brilliant play and playing*	144	Empire	Bway & 40th	Eve. 9.30 Mat. W. & S. 2.30
East is West	Fay Bainter	*Chinese Peg O' My Heart*	508	Astor	Bway & 45th	Eve. 8.30 Mat. W. & S. 2.30
The Famous Mrs. Fair	Henry Miller, Blanche Bates	*Excellent domestic comedy*	73	Miller's	West 43rd	Eve. 8.30 Mat. Th. & S. 2.15
Frivolities of 1920	Henry Lewis, Kouns Sisters	*Pretentious revue*	53	44th St.	West 44th	Eve. 8.15 Mat. W. & S. 2.15
The Gold Diggers	Ina Claire, Bruce McRae	*Comedy of chorus girls*	180	Lyceum	West 45th	Eve. 8.30 Mat. Th. & S. 2.20
Grand Opera	Repertory	*Repertory*		Metropolitan	Bway & 40th	Eve. 8.00 Mat. S. 2.00
Grand Opera	Chicago Opera Co.	*Repertory*		Lexington	Lex. & 51st	Eve. 8.00 Mat. W. & S. 2.00
Happy Days	Hippodrome show	*Panorama with a thrill*	297	Hippodrome	6th & 44th	Eve. 8.15 Mat. daily 2.15
He and She	Rachel Crothers, Cyril Keightley	*Reviewed in this issue*	12	Little	West 44th	Eve. 8.30 Mat. W. & S. 2.30
The Hon. Abe Potash	Barney Bernard	*Political comedy.*	156	Bijou	West 45th	Eve. 8.30 Mat. W. & S. 2.20
Irene	Edith Day	*Above-average musical comedy*	86	Vanderbilt	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Jane Clegg	Margaret Wycherly	*To be reviewed*		Theater Guild	6th & 35th	Eve. 8.30 Mat. W. & S. 2.30
The Letter of the Law	Lionel Barrymore	*To be reviewed*		Criterion	Bway & 44th	Eve. 8.30 Mat. W. & S. 2.30
Lightnin'	Frank Bacon	*Delightful character comedy*	627	Gaiety	Bway & 46th	Eve. 8.30 Mat. W. & S. 2.30
The Little Whopper	Vivienne Segal	*A little lie set to music*	156	Casino	Bway & 39th	Eve. 8.20 Mat. W. & S. 2.20
The Magic Melody	Charles Purcell, Julia Dean	*Romantic operatta*	122	Shubert	West 44th	Eve. 8.15 Mat. W. & S. 2.15
Mamma's Affair	Effie Shannon, Robert Edeson, Ida St. Leon	*Comedy of a hypochondriac.*	41	Fulton	West 46th	Eve. 8.30 Mat. W. & S. 2.30
Monsieur Beaucaire	Marion Green, Blanche Tomlin, Lennox Pawle	*Charming romantic opera*	87	New Amsterdam	West 42nd	Eve. 8.30 Mat. W. & S. 2.15
My Golden Girl	Victor Morley, Marie Carroll	*Victor Herbert musical comedy*	25	Nora Bayes	West 44th	Eve. 8.30 Mat. W. & S. 2.30
My Lady Friends	Clifton Crawford	*Sparkling farce*	96	Comedy	West 41st	Eve. 8.25 Mat. Th. & S. 2.25
The Night Boat	John E. Hazzard, Ada Lewis	*Excellent musical comedy*	25	Liberty	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
One Night in Rome	Laurette Taylor	*Comedy of a palmist*	98	Cohan	Bway & 42nd	Eve. 8.30 Mat. W. & S. 2.30
The Passion Flower	Nance O'Neil	*Tense Spanish drama.*	48	Belmont	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Passing Show of 1919	Blanche Ring, Chas. Winninger	*Zippy, extravagant revue*	158	Winter Garden	Bway & 50th	Eve. 8.15 Mat. Tu., Th., S. 2.00
The Purple Mask	Leo Ditrichstein, Brandon Tynan	*Cloak-and-dagger melodrama*	56	Booth	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Ruddigore	Society of American Singers	*Noteworthy revival*		Park	Columbus Circle	Eve. 8.15 Mat. W. & S. 2.15
Sacred and Profane Love	Elsie Ferguson	*To be reviewed*		Morosco	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Scandal	Chas. Cherry, Francine Larrimore	*Comedy with a punch*	195	39th St.	West 39th	Eve. 8.45 Mat. W. & S. 2.30
Shavings	Harry Beresford, James Bradbury	*Reviewed in this issue*	8	Knickerbocker	Bway & 39th	Eve. 8.30 Mat. W. & S. 2.30
The Sign on the Door	Mary Ryan, Lee Baker, Lowell Sherman	*Melodrama with a murder*	78	Republic	West 42nd	Eve. 9.40 Mat. W. & S. 2.30
Smilin' Through	Jane Cowl	*Play of spirit influence*	63	Broadhurst	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
The Son-Daughter	Lenore Ulric	*Pell Street dramatized*	111	Belasco	West 44th	Eve. 8.30 Mat. Th. & S. 2.20
The Storm	Helen MacKellar	*Fires of love and forests*	167	48th St.	West 48th	Eve. 9.30 Mat. Th. & S. 2.30
Tick-Tack-Toe	Flo Lewis, Jay Gould	*To be reviewed*		Princess	West 39th	Eve. 8.30 Mat. W. & S. 2.30
Wedding Bells	Margaret Lawrence, Wallace Eddinger	*Bright comedy of love and lovers.*	120	Harris	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
The Wonderful Thing	Jeanne Eagels	*To be reviewed*	7	Playhouse	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
Vaudeville						
Vaudeville	Leon Errol, Ray Samuels	*Comedy dancing, popular songs*		Colonial	Bway & 62nd	Eve. 8.00 Mat. daily 2.00
Vaudeville	May Wirth, The Love Shop	*Dancing, equestrienne act, revue*		Palace	Bway & 47th	Eve. 8.00 Mat. daily 2.00
Vaudeville	Talbot O'Farrell, Rose Coghlan	*Songs, sketch*		Riverside	Bway & 96th	Eve. 8.00 Mat. daily 2.00
Motion Pictures						
Duds	Tom Moore	*Breezy comedy*		Strand	Bway & 47th	1 P. M. to 11 P. M.
Forbidden Women	Clara Kimball Young	*Emotional drama*		Capitol	Bway & 50th	1 P. M. to 11 P. M.
The Great Air Robbery	Lieut. Locklear, Francelina Billington	*Thrilling melodrama*		Broadway	Bway & 41st	12 M. to 11 P. M.
Huckleberry Finn	Special cast	*Mark Twain's classic*		Rivoli	Bway & 49th	1 P. M. to 11 P. M.
Six Best Cellars	Bryant Washburn	*Prohibition comedy*		Rialto	Bway & 42nd	1 P. M. to 11 P. M.
The Strongest	Carlo Liten, Renee Adoree, Harrison Hunter	*Story by Clemenceau*		Academy	14th & Irving	11 A. M. to 11 P. M.
Two Weeks	Constance Talmadge	*Light comedy*		Academy	14th & Irving	11 A. M. to 11 P. M.

FASHION FORECAST FROM THE FOOTLIGHTS

BY MLLE. RIALTO

Striking Costumes in "The Night Boat"—Evelyn Cavanaugh's Gowns—Mallinson Silks in Summer Furs—New Migel Silks

A TRIP aboard Mr. Dillingham's "Night Boat" will disclose many interesting facts to the casual theatergoer. For, apart from being one of the most pleasing musical offerings in town, it also possesses a large and comely chorus as interesting to the feminine fashion seeker as it is to the well known Mr. T. B. M. *Schneider-Anderson* did the costuming for this play, and did it mighty well, too. In one act the good looking damsels of the chorus wore striking frocks of black and white, with

Monkey Skin Trimming

on the hats, parasols and dress proper. The deep black and white striped material of the dresses was made along effectively draped long lines, and would make an excellent outing dress for the Summer Girl. Then there was that petite and sprightly little maiden, *Louise Groody*, looking very pretty in a frock of

Dotted Yellow Net

which had the popular five tier skirt. But this little skirt differed from the usual tier effect, because each tier formed a sort of puff, which in the dainty material was very charming. The waist was made simply, which added to the general picture of girlishness.

Yellow promises to become a favorite shade this year. That, and the new turquoise green, worn so becomingly by *Evelyn Cavanaugh* in "My Golden Girl," are two of the most popular of the new shades. *Miss Cavanaugh*, who dances in the approved modern ball room manner, wore a very striking frock of

Grey and Turquoise Green

instinctively suggesting afternoon tea at the Ritz—it was that sort of a frock. Very, very chic and possessing slim, graceful lines. A tight little bodice of cloth of silver was entirely covered by grey chiffon which fell into a dainty cape effect at the back and opened just a wee bit in the front. The sleeves were long and, opening slightly at the elbows, were fastened securely at the wrists and shoulders with little silver bows. The skirt was made of quantities of draped grey chiffon which hung softly. The sash of turquoise green, was tied in a soft knot at the front and hung to the hem of the skirt. A

Close-Fitting Tocque

of cloth of silver, was draped with the grey chiffon, while the turquoise green material made soft folds and fell in a beguiling little knotted bow at the right side. Truly, it was an outfit which would lend distinction to any woman's wardrobe.

Miss Cavanaugh wore another charming frock which could be used with excellent effect at a garden party. It was made of salmon pink chiffon and had a dainty little waist and draped skirt.

An Apron Effect

was a feature of the gown, while blue roses caught up the draping of the skirt and also lent color at the waistline. A pink shade hat, with delicate ribbons, made a charming frame for the golden hair of *Miss Cavanaugh*.

Paul Arlington is responsible for both these frocks. And that shop also furnished an elaborately bead trimmed frock of pale grey for *Edna May Oliver*, who proved that a smartly dressed matron with a grown son can still attract the roving eye. A corsage bouquet of orchids gave the necessary touch of color to this delicate frock. This frock, by the way, helps to prove that bead work will still hold a firm place in Fashion Land.

And now, though the city streets be piled high with snow, it is time to think of the new fur and silken wraps being prepared by Fifth Avenue shops for theater wear during the spring and summer. These

(C) Migel

RUTH ALEXANDER

who was a lovely member of "The Gaieties of 1919," is charming in a Franklin Simon Entre-Nous negligee of old blue Moon-Glo satin crêpe made along Grecian lines

Summer Fur Wraps

are the most gorgeous things devised by Dame Fashion since the birth of styles in the Garden of Eden. The richness of the silken materials combined with beautiful furs make them a decidedly important factor in the well dressed woman's wardrobe. Some fur garments created by *Otto Kahn, Inc.*, are worthy of particular mention. They are fur wraps distinctive in design as well as in the combination of beautiful and novel silks—which, by the way, were furnished by *H. R. Mallinson & Co.* One new and unusual style displayed was

The Mandarin Model

which was made of skunk fur, with full kimona sleeves, and which was effectively draped across the front and fastens at the side. When opened, the coat shows a band of ermine at the collar and down the front. Another beautiful wrap was of white caracul, with a stole collar of stone marten and which was lined with onion colored Pussy Willow satin and embroidered medalions. And then, another model displays a touch of Spanish in its origin, for it is an unlined Spanish cape of shirred Kumsi-Kumsa in green and black with

(C) Migel

LOUISE LEE

is more than ready for a busy summer season and has added a white suit of Migel's 1920 Fan-Ta-Si silk, embroidered in black, to her wardrobe

Bands of Mole Fur

at the collar and in effective placing at other parts of the cape. Another lovely theater and dinner wrap was of Kumsi-Kumsa silk, veiled with chiffon and possessing an unusual effect in its panels outlined with skunk, which also bordered the cape. An unusual feature was the thrown scarf of skunk, which hung down the back and was edged with a thick silk tassel. A wrap of distinct charm for

The Exotic Type

of woman was a circular cape of embroidered chiffon over gold metallic cloth. A red fox collar with jet pendants finished this very chic wrap. And then, for the younger generation, which seems to find pleasure in wearing the latest fad of the hour, a wrap of unusual appeal was fashioned of

Metallic Lace

which was wired at the hips to give the bouffant effect so much in vogue this season. A cape collar of blue Australian opossum was a feature of this particular bit of feminine wear. Then, that beautiful and extremely becoming fur, chinchilla, was shown to distinct advantage in a wide cape stole which was lined with shirrings of black net and metallic lace, over an exquisite mahogany silk. Squirrel, which has long been a favorite, still ranks high with the smartly attired woman and so, a cape effect of squirrel, with an unusual combination of red fox collar and stole, in which the heads meet in natural manner, in the back, has been effected. The cape was beautifully lined with Dream Kiss in a color which changed from red to black.

For those who have not the desire for fur trimming with their

Spring Capes

an unusually pretty model was recently displayed in a Fifth Avenue shop. This was of the new Migel Fan-ta-si silk combined with two deep tiers of silk fringe. A soft collar was draped in artistic effect and made a becoming neck line.

Then, while wintry winds blow outside, the feminine mind is apt to turn to thoughts of

Alluring Negligees

such as the fashionable shops display. *Franklin Simon* recently demonstrated the appeal of silken negligees by grouping together a number of soft, silken garments which were made for comfort and beauty. Old Blue Moon-Glo satin crepe was the material used in one particularly effective negligee made along Grecian lines. This would be highly becoming to the blond, statuesque type. While another silken bit of beauty was the sunset moon-glo satin crepe, suitable to the more petite type of beauty.

June Walker's Fad

of wearing socks with her bathing suit in "My Lady Friends" has taken the town by storm and we notice that it is being widely copied for bathing suit costumes being exhibited for Florida coast resorts. The bathing suits this year are in the main very fetching and are being fashioned of silk materials such as Fan-ta-si and Kumsi-Kumsa which heretofore served a dress purpose only.

DOROTHY DALTON

Would you know her as her friends know her when she is not impersonating Chyrsis in "Aphrodite?" Here she is in an H. C. Schroeder gown of white Pussy-Willow satin embroidered in tones of yellow, which she completes with a Niles hat of black satin crowned in ostrich tips.

STAGE NEWS OF THE WEEK

ACTORS' EQUITY NOW STRONGER

Producers and Association in Full Accord—Screen Players Now Organized

A GREAT mass meeting of the Associated Actors and Artistes of America was called at the LaSalle Theater, Chicago, Friday night. Grant Stewart acted as Chairman.

J. Marcus Keyes, Chicago representative of the Actors Equity Ass'n, made an appeal for chorus members for the Chorus Equity Ass'n.

William Courtenay suggested that ladies form individual clubs and call them "Help Us Grow" ("H. U. G."). They could take the first letter of each word which should be an incentive. Edmund Breese spoke on what the women did for Equity during strike.

Grant Stewart read a message from headquarters in New York announcing that the Producing Managers Association is now one hundred per cent Equity.

Constance Farber in a little talk for members added a sparkle of comedy to the meeting. Grant Stewart followed this by declaring a certain type of manager who has outlived his usefulness should be ousted.

Frank Gillmore announced that the Chicago branch of the A. E. A. could now enjoy free legal service, the same as if they were in New York.

Another statement that met with big applause was as follows:

"Formerly the actor in musical comedies had to rehearse four weeks without pay—this is now reduced to two weeks. Legitimate productions, formerly five weeks, are now cut to three weeks. This applies to Chicago, not New York. Where there are towns giving Sunday shows, only *ten* performances a week—in the east, where there are no Sunday performances, *nine* shows a week."

Gillmore made an important announcement stating that an independent association, not affiliated with the A. E. A., was organized and doing business in California. This corporation, through the efforts of Harry Mountford and himself, who had just returned from the coast, is now a member of the Association. Another organization known as "The Screen Actors of America," also located in California, also joined the A. E. A., making the motion picture industry one hundred per cent Equity.

Eddie Cantor added a good deal of comedy by saying "he had some tough spots on bills, but nothing like this to follow." Clara Blandick, just returned from over-seas, spoke of the things the artistes did "over there."

Harry Carroll to Produce Operetta

Harry Carroll, song writer and producer of musical comedy, will try his hand for the first time as a producer for vaudeville by bringing out a Japanese operetta entitled "The Love Tree." Mr. Carroll is writing the music for the piece, while Edgar Alan Wolff is writing the book and lyrics, or rather adapting the book from the Japanese.

"The Love Tree" is an Americanized version of a Japanese one-act drama, which played over two years in Tokio and other cities in Japan, Korea and Manchuria.

Spokane Sees Native Actress

When Leo Carrillo, former reporter and newspaper cartoonist, arrived at the Auditorium Theater, Spokane, as star of "Lombardi, Ltd.," he brought as his leading woman a former Spokane girl, Pearl Watkins, appearing on the program under her stage name of Anne Hamilton. Miss Watkins formerly attended the Emerson school and her name appears on a picture that long hung on the wall there of Landseer's "Dog and Child." Years ago Miss Watkins won that picture for her grade in an essay contest on dogs and also won the grade school championship. She has been on the stage for eight years.

Old Minstrel Dies

Lew Benedict, 82 years old, one of the oldest minstrels in the United States, died in Albany last Saturday night of heart disease. Only a few hours before he died word was received from his old friend, Billy Sunday, the evangelist, stating that he would be in Albany on March 15 to give the aged minstrel a benefit.

CIRCUS COMING

Combined Barnum-Bailey & Ringling Shows Opens in New York March 27

Arrangements have been practically made whereby the Ringling Brothers will again operate the Ringling Show and the Barnum and Bailey Circus under one tent, with the combined shows to open a four weeks' engagement in Madison Square Garden March 27, unless the opening date is changed later.

Many of the aerial and acrobatic acts with the circus last season have been re-engaged for this coming summer season.

Following the New York circus date the shows will move to Brooklyn for an engagement prior to taking to the road.

The press work for the big circus will be handled by Ed. Norwood, Jay Rial, Dexter W. Fellowes and William L. Wilken.

Theater Assembly Plans

The Theater Assembly, Mrs. J. Christopher Marks, President, will hold the next Social Day on Friday afternoon, February 20th, at two o'clock in the Grand Ball Room of Hotel Astor.

The program will include an Act from "The Acquittal" given by the original company now playing at the Cohan and Harris Theater. A scene from "Always You" by the original company playing at the Lyric Theater. This musical production will be directed by the composer, Herbert T. Stothart.

TEN YEARS AGO TODAY

"The Witch" with Bertha Kalich Produced at the New Theater.

Blanche Ring in "The Yankee Girl" Opens at the Herald Square.

Eleanor Robson's Engagement to August Belmont is Announced.

"A Man's World" with Mary Mannering and Charles Richman Produced at the Comedy.

Dramatization of "Three Weeks" is Produced in Philadelphia.

Will of Constant Coquelin leaves bulk of estate to his son.

Going to England

Harry Green, playing in Aaron Hoffman's "George Washington Cohen," on tour in vaudeville, will sail in June to fulfill a vaudeville engagement in the same playlet for only eight weeks in England. When Green returns to America he will leave for the coast where he will play the same role in a six-reel motion picture from a scenario of "George Washington Cohen," by Aaron Hoffman. When the picture is finished Harry Green will tour the country, appearing in person at each showing of the picture, similar to "Yankee Doodle in Berlin," which was put out with the Mack Sennett Girls.

"Prince of Pines" May Be Seen on Stage

"Prince of Pines," which is being produced by Selznick Enterprises with an all-star cast, under the direction of Burton George, will in all likelihood be presented on the speaking stage in the near future.

Willard Mack, it is said, is making plans to produce it as a spoken drama and play the stellar role himself. Mr. Mack wrote the story for the screen.

"What's In a Name?"

"What's in a Name," a revue to be presented by the producers of "The Greenwich Village Follies," will be seen out of town on March 15, and in New York, at an uptown theater, two weeks later. The book and lyrics are by John Murray Anderson, Anna Wynne O'Ryan and Jack Yellen, with music by Milton Ager.

Faversham in Revival

William Faversham will play the role of Charles Surface in Billie Burke's forthcoming revival of "The School for Scandal." Miss Burke, of course, will be the Lady Teazle and Norman Trevor will play Joseph Surface.

Poe's Plays at Little Theater

The deferred performances of Edgar Allan Poe's dramatized stories will be given at the Little Theater next Sunday evening. The bill will consist of two plays, "Bon-Bon, the Restaurateur," and "Lenore," the latter being based on Poe's life.

IS THAT SO!

Charles Abbe and *Thomas Mitchell* will have important roles in the romantic comedy "Not So Long Ago," which the Shuberts are to produce.

M. S. Bentham has arranged for *Carl Randall* to return to this country for an engagement in the Ziegfeld Frolic about March 1. *Mr. Bentham* has just received a cable from *Mr. Randall* in Monte Carlo, confirming the engagement.

Grace Fisher, who was the prima donna of "The Royal Vagabond," is entering vaudeville under the direction of *M. S. Bentham* in a special musical act in which she is assisted by *Houston Ray,* a boy prodigy, at the piano. It will be *Miss Fisher's* first variety appearance in some time.

Lieut. Gitz Rice, recently seen in the varieties with *Irene Bordoni,* is about to return to vaudeville with *Hattie Lorraine* as his partner.

John Golden, back from Chicago, where his newest production "Dear Me" was successfully launched at the Cort theater, announces that for his next production "Howdy, Folks!" he has engaged *Alphonz Ethier* for a leading role. *Mr. Ethier,* who was successful in the name part of "Ben Hur" recently replaced *Lionel Barrymore* in "The Jest."

Bettina Allan has been added to the cast of the Morris Gest Midnight Whirl on the Century Theater Roof.

John Henry Mears has written a song entitled *Such a Little Queen,* which *Frances White* has introduced in the "Greenwich Village Follies" with great success. The music is by *Earnest Golden.*

George Trabert the Belgian concert singer, now in "My Golden Girl" at the Nora Bayes Theater, is arranging a series of recitals.

Harrison Brockbank of "Apple Blossoms" will put on a one-act operetta, "Jock o' the Heather," at the benefit for Britsh War Veterans in the Park Theater next Sunday.

Adelaide and *J. J. Hughes* are passing a fortnight at the Homestead, Hot Springs, Va.

Adele Devereaux, the oriental dancer, has been added to the cast of "The Passing Show of 1919" at the Winter Garden.

Irene Franklin has succeeded *Anna Seymour* in the rôle of Joan Summers in "Always You" at the Lyric Theater. *Miss Seymour* is going to England.

Fannie Brice has been engaged for the new Ziegfeld "Nine O'clock Revue."

Georgia O'Ramey is shortly to appear in the leading role of a new Victor Herbert musical comedy entitled "*Oui, Madame.*"

Madeleine Marshall has been engaged for a principal role in "Not So Long Ago."

Winona Shannon, sister of *Effie Shannon,* has been added to the cast of "Mamma's Affair."

Edward Locke, author of "The Dancer" and "Dangerous Years," the latter of which will be produced soon by the Messrs. Shubert, will appear in the principal role in "Simple Simon," a one-act play. It will be presented at the Harlem Opera House this week.

STAGE NEWS OF THE WEEK

NOTES OF THE LONDON SEASON

De Courville Scores with Second Edition of "Joy Bells"—"Abraham Lincoln" Closes—Vesta Tilley Aids Her Husband

MARTIN HARVEY made another success with his revival of "The Only Way" at Covent Garden, where the spacious stage gave every advantage to the tribunal and hall scenes. The lighting effects in the famous guillotine finale were exceptionally good. Martin Harvey's every utterance in this revival was full of the old tenderness and dry humor in parts, Miss de Silva as Mimi was as pathetic and appealing as ever, Marie Hemingway, fresh from revue, showed her versatility as Lucy in some wonderful love passages. The entire company worked capably, and the result was an unqualified success from every angle.

Albert de Courville has scored another real success at the Palace with his production of "The Whirligig." The dressing, the color schemes, the scenery all prove him a master of revue production. The big scene, including the ballet dancing, is the Palace of Chance, where The Palace Girls and the principal dancers form a huge roulette board, which is a wonderful spectacle. The leading comedy is provided by Charles Withers in his scream, "For Pity's Sake," which is interpolated bodily. Charles is one of the best funmakers we have seen here. The Purcella Boys make the most of a small part with their neat and unusual dancing. Maisie Gay in leading woman parts proves herself a front-rank actress.

De Courville has scored another triumph with his second edition of "Joy-Bells" at the Hippodrome. This is also a feast of color in every respect, and he knows the limits. Shirley Kellog, his wife, is lead with some good numbers, including an Indian scene, with full chorus. George Robey, whatever may be his selfish tendencies, is a comedian of worth, especially in the "dry" sketch, where he visits an American family, who keep whiskey in the most impossible hiding places. From what I know of him, I must agree with Leon Errol in his disappointing views of England, though his experiences are not those of all American artists who come over here.

The newly produced Eastern show, "Medorah" is full of attempted Americanism. It had an amusing plot, that of the princess who cannot marry until she has attained a certain weight, and it introduced Ada Reeve, an old favorite in some tuneful numbers. I understand she is already out of the cast, and I think this will make a difference. The outstanding success was made by R. Wheeler and Partner in a sensational staircase dance.

(*Continued on page* 349)

"RUSSIAN ISBA"

A Picturesque Entertainment Makes Brief Invasion

There is an opportunity to open up trade with Russia at the Belmont Theater. Would you exchange good American money for excellent Slavic entertainment? Then hurry to the "Russian Isba." There is lore—music lore, folk lore, dance lore—from the land of Lenine. Yes, and from the land that once belonged to the Little Father. And it *is* represented with law and order.

Are you a Red? You will revel in the scarlet blouses of the men. Do you favor Kolchak? You will enthuse over rawhide Cossack boots. And between these extremes you will enjoy a gorgeous array of colors. And yet you will note that they give your mind strange reactions—and also strange revolutions.

The Isba depicts a Russian village fete, showing in three scenes the celebrations of the peasants—devotional exercises, festivities in the home and a gypsy carnival wherein the whole community grows hilarious in song and abandoned in dance. A chorus of forty-five, led by the powerful voice of Mr. Borowsky, demonstrated that harmony is not out of the question among Russians.

The biggest hit of the performance was a wild Hopak dance—a sort of fox trotsky—done by an unnamed young man. And then there were soft and sensuous strains of the balalaika orchestra as if to convince one that Emma's deportation is rather pleasant after all. REID.

"THE STRICKLANDS"

First American Performance of Monkhouse Play at Academy Matinee

A play in three acts by Allan Monkhouse. Produced by the American Academy of Dramatic Arts at the Lyceum Theater, Feb. 13.

It is a gratifying thing to see the American Academy students producing plays which really matter, plays which by reason of their theme or treatment are not producible at a profit in the ordinary theaters.

The theme of "The Stricklands" is a three-cornered battle-to-the-death between crass animality, anemic æstheticism and British respectability. The struggle comes about when Robert Strickland, a sheer animal, comes home from Africa and finds his poetry-scrivening brother about to marry a very strange girl. She is almost elemental in her love of power, and at the same time is not quite sure what power is. At any rate the caveman brother carriés her off by storm, and when in despair she sends for the poet to come to Africa and save her, the weakling becomes a hero, kills the brute and takes the girl back home.

After all this, however, the terrific poison of conventional respectability grips them. The old and almost feeble mother forbids their marriage on the threat of exposing her own son to the law for murder, and everything ends hideously, tragically, futilely. It is a tremendous theme—too big for its author in many respects, treated as it is, sometimes vaguely, sometimes bluntly.

The acting of the cast was of surprising excellence, particularly in the case of *Lillian Wells*, who played with fine dignity and reserve.

As a curtain raiser "Where but in America" was presented by *Elinor Ritter*, *Pauline Halpert* and *Byron Doty*, and again demonstrated *Miss Ritter's* ability in character comedy.

MARTIN.

TWENTY YEARS AGO TODAY

Grace George in "The Countess Chiffon" Opens at the 5th Avenue.

William H. Crane Makes Plans for Forthcoming Production of "David Harum"

Sarah Cowell LeMoyne Makes Debut as Star in "Greatest Thing in the World" at New Haven.

May Robson Engaged for Weber and Fields' Satire on "Sapho" Called "Sapolio."

Minnie Palmer Heads Bill at Keith's, Providence, in "Rose Pompon."

Irene Franklin and Papinta Share Honors on Bill at San Francisco Orpheum.

Fire in Chicago Theater

A fire was discovered in one of the dressing rooms at the Garrick Theater, Chicago, Thursday night. The watchman was unable to locate its origin and with the aid of Fred Embry, treasurer, discovered smoke which had filled the theater coming from the dressing room occupied by the Misses Holt and Rosedale. Fortunately there was no performance going on at the time, it being midnight. The discovery was made before the flames gained headway. McIntyre & Heath, in "Hello Alexander," are finishing out their Chicago run at this house.

New Chinese Play

Charles E. and Harry Clay Blaney have in rehearsal a new American-Chinese play entitled "The Unwanted One," of which the authors are Forrest Halse and Clara Berenger. They have engaged for the part of the Chinese princess, Cha Hua, Madeline Delmar. Forrest Winant has been engaged for the leading role.

Regular Theater Hours

Beginning last Monday night the theaters which changed their time for ringing up the opening curtain resumed their regular curtain time. Restrictions have been lifted by the Health Department.

Named Belmont Again

The Theater Parisienne on 48th street reverts to the name of the Belmont this week with the engagemen of the Russian Isba. Richard Herndon continues at the Belmont since his "The Passion Flower" moves to the Belmont from the Greenwich Village theater Feb. 23. The French company is on tour. The first engagement is in Montreal.

Chorus Girls Shovel Snow

Unable to employ men to shovel away the snow in front of the Vanderbilt Theater, Joseph Moran, the owner of that house, solved the problem one day last week by offering the job, at $1.00 per hour, to the Honorable Helen Scott-Montague and her Thrift Club consisting of twelve of the sixteen girls appearing with her in the chorus of "Irene."

ThedaBaraOpeningPostponed

Theda Bara will not make her appearance in New York until March 15 instead of March 1, in a theater as yet unannounced. In the meantime she will play in "The Blue Flame" in Washington, Providence and Boston.

Drew Post Auxiliary

Steps toward forming a Woman's Auxiliary to S. Rankin Drew Post of the American Legion have been taken at a meeting held at Keen's Chop House. The various posts of the veterans' organization are now authorized to have these auxiliaries.

Drew Post, which is the theatrical post of the Legion, is one of the first in New York to organize along this line.

League Seeks $25,000

The New York Drama League is raising $25,000 to extend its work, which includes performances for young people, lecture courses, a Little Theater Exchange and a community drama bureau. Plays under consideration are "Richard III," with John Barrymore; "George Washington," with Walter Hampden, and "The Piper." The league announces a dinner at the Hotel McAlpin on Feb. 29, with Granville Barker as the guest of honor.

Vaudeville Seeks Star

Efforts to have Nan Halperin, a former vaudeville star, return to the "two a day" are being made, although Miss Halperin for the present has refused all stage offers, preferring to rest and regain her old strength following a recent operation.

Cort Leases Park

John Cort has taken a long term lease on the Park Theater, beginning Jan. 1, 1921, at which time the present lease held by Lawrence Aphalt expires. This will give Cort two theaters in New York, he now controlling the Cort, at present housing "Abraham Lincoln."

"Washington" March 1

The opening of Walter Hampden's production of "George Washington" by Percy MacKaye has been set for March 1 at one of the Shubert theaters. The first performance will be on Washington's Birthday in Washington.

"Seven Miles to Arden"

"Seven Miles to Arden," a comedy with Grace Valentine will be presented by Oliver Morosco in May.

"NATALIE"

The dainty dancer of Natalie and Ferrari and Company who is taking encores in vaudeville with Richmond Music Co.'s "Rainy Day Blues" and "Just Another Kiss"

AT THE VAUDEVILLE HOUSES THIS WEEK

Eva Tanguay, Wellington Cross and Franklyn Ardell Hits of Palace Bill—Blossom Seeley at the Colonial—Leon Errol Pleases at the Alhambra

TANGUAY HEADS NEW PALACE BILL

Is Feminine Star of Show That Has Plethora of Men

Eva Tanguay, known throughout the breadth of the vaudeville world as "the cyclonic comedienne," has returned to vaudeville, headlining the current bill at the Palace. *Miss Tanguay* proved that she has lost none of her drawing prowess as exemplified by a capacity house Monday afternoon that had standees in large numbers.

There were more men than women on the bill, with the first three acts having only male entertainers in their personnel. *The Four Nelsons* were the first to appear, the quartette of hoop rollers, hoop tossers and diabolo wizards going through a stage routine that was expertly done. The men work well together, teamwork showing up their routine attractively.

Then appeared *Libonati,* who in the vernacular of the valudeville slang artist, "stopped the show." He's a long-haired, young musician who handles the xylophone in a manner that modern vaudeville dotes on and takes most kindly to heart. *Libonati* got the biggest score on his topical numbers, which included *Baby's Arms* and *Dardanella.* A musical success that the Palace crowd liked immensely.

After the audience had applauded *Libonati's* work most enthusiastically the ten songwriters, who appeared at the Palace last week in an act entitled "A Trip to Hitland," appeared, with the routine the same as the previous week with one exception, the number that was composed on the stage for the finale, was styled *Think Of Me,* while last week it was *You And I. Sam Erhlich* tried to take himself less seriously as "announcer." *Bobby Jones* and *Leo Flatow,* who is with the act despite the contractural objection registered by *L. Wolfe Gilbert,* again clowned throughout.

Roscoe Ails, with *Midgie Miller* and the jazz band were even a bigger hit than last week, with the change of position apparently giving the act a better chance. *Ails* worked in encores that he has not done previously, with a little negro girl, a big-eyed, syncopating, shimmying girl that was underdressed for the part, helping out at the finish that put a little more zest to the act. The first part was closed by the new *Wellington Cross* singing and dancing turn.

Perhaps the most outstanding feature was the graceful, skilful and fantastic work of *Marion Saki,* who has improved noticeably in her stage work. She dances lightly, airily and artistically and dresses more Americanlike, which gives her personal charm fuller play and effect. *Cross* works hard and in his dance came within an ace of slipping on the talcum powder left on the stage by *Ails.* The new *Cross* turn will work much smoother and more advantageously as further bookings are fulfilled.

More men appeared after the short rest period, but what a hit—a surefire, 18-karat hit—was made by *Pierce Keegan* and *Cliff Edwards.* Notwithstanding that they sang *Buy the Ring* which had just been done in the *Cross* act, they received big applause when they jazzed the chorus, with the shorter of the duo using his ukelele for a jazz accompaniment that proved both novel and entertaining. *Keegan* and *Edwards* have a jazzedy, raggedy style all their own and were a large sized success. *Franklyn Ardell* in "The Wife Saver" was another laughing hit, this little act and the Breezy *Ardell* proving one of the comedy features of the entire bill.

In what is termed the "next to closing spot" was *Miss Tanguay,* with *Theodore Bekefi* and Company in a dance cycle that was decidedly neat, closing the bill. MARK.

FINE PROGRAM AT THE COLONIAL

Huge Crowd Pleased at Excellence of Bill

The Colonialites were exceedingly disappointed in not seeing *Loretta McDermott* and *Eddy Cox,* the composer on the billboards after the program and announcements stated that she was to appear.

Millership and *Gerard* filled in the vacant space with a delightful dancing and singing turn that was presented in an admirable manner. They were assisted by a piano player who attempted to play the Scherzo of Chopin, but did not finish it by substituting popular melodies. *Miss Millership* is a dainty bit of feminism that fascinates the audience, and her singing is far above the average of other female songbirds that grace the boards of vaudeville.

The *Marco Twins* consisting of a dwarf and a double jointed individual went through a routine of grotesque tumbling tricks. They are nothing short of a circus as an opening act. Following them were *Bartram* and *Sexton* who sang popular songs in a jazzyrazzy style. *Sand Dunes, Buddha, Let the Rest of the World Go By, When My Baby Smiles At Me* and *DardaneHa.* The audience called them back after the annunciator announced the next act, and they, therefore, sang another number.

After them came *Harry Hines* with his flowery shirt to put the audience into convulsive laughter with his funny jokes and songs. The song that went the best at this house was *Oh How I Laugh When I Think How I Cried About You. Blossom Sealey* assisted by *Bennie Fields, Grossman, Cass* and *Lopez* stopped the show. She has eliminated the jazz band that was her best bet, but despite their absence she stopped the show with her excellent syncopated singing of popular and special songs. She brought out *Harry Hines,* who danced with her for an encore.

After intermission *Georgia O'Ramey* with *Clarence Senna* opened up her second week at this house with her impersonations and songs.

The phonograph singers *Irving* and *Jack Kaufman* and *Arthur Fields* went through a series of songs in the style of their record-making. It is a new act and it seems that by the applause that they received that it will be a success.

Victor Moore in his backstage satire was another hit of the bill. *Moore* did a great deal of funny antics even more so than he did at other houses. *George E. Delmore* and *W. DeGraaf Lee* ended the bill with a picturesque acrobatic novelty. NURNBERG.

ERROL SCORES AT THE ALHAMBRA

Jackson, Taylor Company also Shining Lights of Bill

A huge audience laughed as they never did before at the uproariously funny antics of *Leon Errol* in his skit called "The Guest" on Monday evening. *Errol* has long been known as a side-splitting portrayer of the inebriate gentleman type, now so rapidly becoming extinct, so there is no need to describe here any of his tricks. He was ably assisted by *Alfred James,* the butler.

Another turn that scored was the *Ed. Jackson* and *Dot Taylor Company* with their melange of jazz tunes. They were assisted by a jazz band. The young lady of the group can certainly shimmy and it was this ingredient that gathered her, in fact, the whole company, an abundant amount of applause.

Tozart opened the show with his delightful painting creations that were exceedingly picturesque. He makes a splendid appearance in his vagabond costume. The turn is a very good opening vehicle.

Following him were *Permaine* and *Shelley* in what they call a new idea. It does not belong on the boards of big-time, because there is nothing about it that can be classed as being clever. The only original factor, that we can see, is the burlesque horizontal bar acrobatic novelty. The bar on which one of the gentlemen is pulled up into the flies. One foot is left protruding at the edge and this gets them the heartiest laugh of their time on the stage.

The Jackson, Taylor, Company were next in "Shimmy Inn" and after them came *George Ford* and *Flo Cunningham* with their pitter patter offering. The satire on prohibition still puts the "punch" in their routine. They are a treat to vaudeville fans, because of their admirable acting.

"A Reckless Eve" with *Esther Jarrett, Cecil Summers* and *Jack West* as the principals went well. They were assisted by *George Stanley, Foster Manley, Al. Gertiser, Elva Eddy* and *Dominick Buckley,* and a chorus of pretty girls.

After intermission *Harry Kranz* and *Bob La Salle* triumphed with their songs and impersonations of famous vaudeville dancers. *Leon Errol* followed.

James B. Donovan and *Marie Lee* were another decided hit in next to closing with their jokes and Irish witticisms and *Jas.* and *Etta Mitchell* ended the program. NURNBERG.

(*Bills continued on page* 318)

SOPHIE TUCKER AT THE ROYAL

Sophie Tucker and Her Boys Help to Liven Up Slow Show

A rather slow bill is being played at the Royal this week and it is not up to the standard that this house usually brings out. *Sophie Tucker* heads the program with her five kings of syncopation; namely, *Jules Buffano, Eddie Richmond, Bobby Jobes* and *Dan Alvin*. After going through her routine of songs—*Vamp, Why Do They Call Them Wild Women, That Wonderful Kid From Madrid* and her best bet, *Nobody Knows* and *Fan Tan*—she was called upon by the audience to sing *Dardanella*. This she did in a very odd manner. Personally, we do not like the way she sings the song, because it does not bring out the oriental flavor that the song contains. *Miss Tucker* seems to be very much at home at this house. Her Jewish gags went over with a bang—for those who understand the language, and there were many who seemed to do so.

The *Garby Brothers* and *Clark* went through a rapid juggling demonstration with hats and Indian clubs that opened the bill. After them came *Ryan* and *Ryan*, the eccentric dancers, who were received fairly well. The trick shoes that the duo use to dance with at the end of their act was quite funny. "The Bootshop," with *Edythe* and *Eddie Adair*, was terribly slow. The lines are weak, having little or no clever jokes contained anywhere in them. This turn was written by *Stephen G. Champlin*.

Next came *Talbot O'Farrell*, the Irish tenor, in a cycle of songs. Some were American and others Irish. His best selection was an American one. Next *Homer B. Mason* and *Marguerite Keeler*, were very entertaining with their skit, "Married," and their efforts were fully rewarded.

After intermission *Lloyd* and *Christie* attempted to make things seem lively but somehow or other were unable to do so. *Sophie Tucker* followed, the brightest spot of the bill, after which *Aleen Bronson* and *Margaret Hoffman* put over their act in a passable way. The *Boyarr Company*, Russian dancers, closed.

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STATE-LAKE BILL

Eva Shirley and Singer's Midgets Head Bill

Singer's Midgets are giving the kiddies a treat this week at the State-Lake. These tiny people, plus ponies, elephants and dogs are giving a performance that out-circuses Ringling Bros. The *Rinaldo Brothers* open the bill. They do some artistic strong men feats. *Harmon and Washburn* were a comical treat for the audience and they continued to chuckle long after the act was over. *The Man Off the Ice Wagon* appeared in shirt sleeves carrying his ice pick. Instead of the comic song one would expect to open such an act he quavered in a sweet voice, *We'll Let the Rest of the World Go By*. *Hayden and Epcelle* offered a pleasing act of songs and violin playing. *Ash and Hyams* supply this week's Hebrew humor. *Eva Shirley* assisted by *Gordons Jazz Artists* and *Al Roth*, a wicked shimmy-shaker, edged into first place in the audience's favor. *Rice and Werner* closed the bill. SYTZ.

NEW SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Buy the Ring	Wellington Cross
Think of Me	"Trip to Hitland"
St. Louis Blues	Keegan and Edwards
My Isle of Golden Dreams	Clifford and Wells

MAJESTIC—CHICAGO

Many Headliners Make Unusually Pleasing Bill

The quality of the bill at the Majestic this week is most excellent and its variety infinite.

Jerome and Newell open the bill with "A Chinese Circus" that started things nicely. They were followed by *Meredith and Snoozer*. *Snoozer* is a wonderful bull dog. *Florence Tempest*, with the aid of *Allen and Allen*, sang and danced very prettily. She looked very lovely and sang to good effect. *Crawford and Broderick* have an unusually original line of chatter that won much applause.

A very human playlet, "An April Shower," by Edgar Allan Woolf, was the vehicle of *Alexander Carr* and his company. The ideal and practical characteristics of the Jewish race are exquisitely shown in Carr's acting. *Helen Cunningham* was good as the niece. The burst of applause which rewarded Carr induced him to make a gracious curtain speech. A Dresden China doll-girl is *Sybil Vane* who is billed as the "vaudeville Galli-Curci." Her voice is remarkably strong and clear.

Hyams and McIntyre in a playlet entitled "Maybloom," pleased. The setting is an artist's studio and the idea rather cute. *Buster Santos* and *Jacque Hays*, the girls that have such eccentric figures, follow. "The Four Aces," an acrobatic act with some daring trapese stunts, closes. LEE.

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PALACE—CHICAGO

"Overseas Revue" Scores in Face of Handicap

Late trains and illness was somewhat of a handicap for the Palace. *Will Ward* and his girls were forced to open the show in the spot held for *Pielert and Scofield*. Although this was a great disadvantage, it wasn't half so bad as the lack of make-up and wardrobe that *Ward* and his girls were up against. *Ward* announced that the train carrying their trunks had not arrived in time for the performance; nevertheless his act went big.

Chris Richard, the English comedian and his dancing kept up the pace—then: An apology had to be made for *Miss Brice*, who insisted on making her appearance, but was too ill to do her part in the "Overseas Revue." *Jeannette Tourneur* and *Bessie Arlington* helped out in some spots, and with *Will Morrissey's* comedy and songs the revue pulled through to big applause.

That entertaining girl, *Emily Darrell*, who is always "Late for Rehearsal," kept the house in continuous laughter. *Pielert and Scofield*, billed to open the show with balancing balls and other weighty objects abetted by the chatterer, *Abbie Scofield*, pleased. *Joe Browning* and his sermons, kept pace with the other comedy bits, and *Johannes Joseffson* and his Icelandic "Glima" Company closed. BONIEL.

EXCELLENT BILL AT THE RIVERSIDE

Olive Cornell a Notable Soprano. Glenn and Jenkins Win Laughter

The Riverside program is rich in all sorts of things this week, as the ideal vaudeville should be. Pretty and graceful dancing vies with a high order of singing, and the strong ladies have their innings as well as the buffoonery of our dusky brothers from the South.

It is a dental act for opening position. The *Curzon Sisters* hang suspended by their teeth from a whirling mechanism aloft, the while they flutter scintillating wings. It is said of them (on the program), that they are imitated, but never duplicated. This is not to be wondered at, for he who imitates them takes his life in his teeth. Then come the *Britton Boys, Frank* and *Milt*, with tandem xylophones and eke brasses. Their music is nice to listen to, and their appearance is equally nice to see. *Glenn* and *Jenkins* appear in the same act that was recently at the Palace Theater, porter uniforms, brooms and black-face. They were the laughing hit of the bill.

Olive Cornell has one of the sweetest coloratura soprano voices heard on the variety stage in many a moon. Her entire act is superbly staged, she wears some beautiful frocks and her songs are selected with excellent taste and discrimination. *Senor Westony* accompanies her at a Size B piano and shows conclusively that he is a master thereof. *Owen McGiveny* presented "Bill Sykes" from *Charles Dickens'* immortal scenario called *Oliver Twist*. Mr. McGiveny gave that reel wherein are five separate and distinct characters, changing from one to the other with almost incredible speed.

William Seabury enjoys presenting his dance revue, and everyone enjoys watching it. With him are *Buddy Cooper, Beryl Hope. Daisy Hope, Sonia Marens, Elsie La Mont, Rose Stone* and *Lillian Stone*.

Claud and *Fannie Usher* gave a little sketch called the "Bide-a-wee Home." It is of the sob species, and gives *Miss Usher* an excellent vehicle for acting the tough little girl who wins the sympathies of all the spectators. *Anna Chandler* with *Sidney Landfield* at the piano pleasantly sang quite a number of *Mr. Landfield's* songs, and *Emma Haig*, with *John Waldron*, both formerly of the Argonne Players of the 77th Division, presented their series of dances in a manner worthy a better than closing position. RANDALL.

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Bronson and Baldwin Coming

Bronson and Baldwin, in their new offering by Jack Lait, have been booked at the Riverside Theater, New York, at triple their former salary. This act has not been seen in the East, but the reports have been so good they were given this headline salary to show the act.

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Shubert Gets New Play

The Shuberts have accepted for immediate production "Not So Long Ago," a new three act play by Arthur Richman. Rehearsals began last Monday under the direction of Mr. Irving Pichel.

"THE LOVE SHOP" 81ST STREET HIT

Miniature Musical Comedy Greatly Improved

Not long ago *George Choos*, one of vaudeville's most energetic producers and who has close to an even dozen "girl acts" in operation, took off "The Bride Shop" from the road and with *Eddie Vogt* still handling its chief comedy role reduced the running time and tucked it complacently in vaudeville under the title of "The Love Shop." *Choos* made some changes and put the act in good running order, but on its first few weeks of operation did not show the speed desired.

Then *Choos* swung his cast about, retained *Vogt* and the young man doing the English Earl, but engaged *Harry and Grace Ellsworth*, a dancing team already in vaudeville, and then watched a sort of miraculous transformation. *The Ellsworths* were just the dancing tonic needed and the *Choos* act at the 81st Street this week is the biggest kind of a hit as a result. Not only have the *Ellsworths* improved the act at least fifty per cent, but the entire offering strikes a much happier medium than when the turn was seen by the writer at the 5th Avenue some weeks ago.

Every bit of the act was well received, *Vogt's* inimitable humor keeping the fun at high tide, while the prima donna was in good voice and did well with her numbers, *You Are Not the Only One* winning applause. *The Ellsworths*, enacting minor roles, got into dancing play on *The Lingerie* number with the young man and woman doing some clever work. *Harry Ellsworth's* Russian dancing specialty was one of the distinct hits of the act. *Choos* now has a valuable piece of vaudeville property in "The Love Shop."

'Tis Midwinter Carnival Week at the 81st, and *Manager Girard* has the house all dolled up in front with flags, streamers and decorations, bespeaking something out of the ordinary.

John S. Blondy and Brother opened the show and held close attention. *Harriet McConell*, contralto, offered a song routine that was applauded. *Tilden Davis* assisted at the piano.

Jack Clifford and Miriam Wells dished up some wholesome fun in their exchange of patter at Jasper Junction, where Clifford as the old station master asks the little show lady some puzzling questions. They sing well and their Hawaiian selection with *Clifford* imitating the steel guitar is a novelty. *Miss Wells* has a voice of pleasing quality.

Anna Held, Jr., assisted by *Emmet Gilfoyle*, wore some stunning clothes and with *Gilfoyle* introduced a number of topical songs, including *When the Preacher Makes You Mine* and *Buddha*. *Miss Held* has a pleasing stage appearance.

The LeGrohs, two men and a woman, introduced a series of acrobatics and contortion stunts that were little short of sensational. A big hit. After the *Choos* act, "*The Beauty Market*," with *Katherine McDonald*, held the screen, the film being both interesting and entertaining. MARK.

NEW VAUDEVILLE ACTS

Theodore Bekefi Offers Artistic Dances at the Palace

Theodore Bekefi was once a prime favorite of the Imperial Russian Ballet. The same *Bekefi* is at the Palace this week in an artistic act that comprises classical and character dances in which he is ably assisted by *Sofia Rossova* and *Helen Nelidova*. Their Broadway vaudeville debut Monday afternon included the following program: (a) *Slavich Rhapsodie* (Monti), *Mr. Bekefi* and *Miss Rossova;* (b) *Reconciliation Polka* (Drigo), *Helen Nelidova;* (c) *Sailor's Hornpipe* (arranged by Bekefi), *Mr. Bekefi;* (d) *Holland Gambol* (Lampe), *Mr. Bekefi, Misses Rossova* and *Nelidova*. *I. Zeligman* presides at the piano and also has a solo that was applauded although it came at a time when the audience was getting ready to quit the theater for the afternoon, the *Bekefi* offering having the closing position. The act has an interesting and entertaining arrangement of dances, with none of the numbers too long. *Mr. Bekefi* and the *Misses Rossova* and *Nelidova* are artistic dancers, graceful and showing evidence of former stage experience. At the Palace the offering was a treat and it seemed a pity that it came at the tag end of the bill. Each number was enthusiastically applauded, with the *Reconciliation Polka* a pleasing, attractive number by *Miss Nelidova*, the *Sailor's Hornpipe* by *Mr. Bekefi* that was out of the ordinary performance of this popular dance and the *Holland Gambol*, quaintly and picturesquely costumed and arranged, the entire act withal proving both a big surprise and a big success. MARK.

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Phonograph Singers Enter Vaudeville

The three well-known phonograph singers *Irving* and *Jack Kaufman* and *Arthur Fields*, generally known as the three *Kaufields*, who have been heard in millions of homes on phonograph records, are now in vaudeville. We hope that the acclivity of their work here will be as quick as it has in the other field, because of the fact that they are splendid songboys and such turns of this kind are always a valuable acquisition to vaudeville.

At the opening a large phonograph stands beside two huge chairs that depict a domestic parlor. Out of the phonograph romp the three singers They then sing a number of popular songs, some of which have been recorded on records. The songs they use are *Everything Comes to Those Who Wait*, sung by *Arthur Fields*, after which *Irving* puts across *Peggy*. Both of the *Kaufman Brothers* then sing, in duet form, *Nobody Knows*. The next number is *Carolina* by the three with humorous antics and gags by *Jack*, for a sort of embellishment to the song. A fast number for closing is *You Are Full of Ze Bull from Ze Boulevard*, a song that we remember Howard Johnson wrote for Feist some time ago.

The applause at the termination of their act at the Colonial was in every way enthusiastic. NURNBERG.

Eva Tanguay Comes to the Palace with New Songs and Expensive Wardrobe

Adjectives—the biggest and the smallest that the press agents and newspaper reviewers could cull from the dictionary—have long since been worn threadbare in describing *Eva Tanguay*, what she wears and what she sings and what she does when on the stage. But it appears that *Walter Kingsley* has combed *Daniel Webster's* word shelves a little more thoroughly than some of his contemporaries for he has the Palace lobby chockful of adjectives calling attention to the return of the cyclonic comedienne to vaudeville via the big Broadway variety palace this week.

It's the same *Eva*, with new songs and a new wardrobe, but still having the power of stage attraction to have "standing room only" sold at the box office. *Miss Tanguay* retains much of her vivacity, vigorousness and Tanguayesque mannerisms, and wears the white tights after the fashion of other days when she was beyond all question the most animated, most dynamic, pepperist, fieriest and vigorous comedienne in vaudeville.

While *Miss Tanguay* flashes some outfits, mainly of the abbreviated designs, that would wreck a mint she has physical shapeliness that enables her to make an appearance that recalls the other days when *Miss Eva* was younger and more sprightly. Her opening number was *You Can't Lose Me*, which has the comedienne jocularly singing that no matter what happens and how old she becomes that she will be back and that "they" just can't lose her. Then another change of costume and a number about the gossipy girls at the matinee who saw *Miss Tanguay* in her act and then went home and panned her, only to turn right around and go back a second and still a third time to see her. This is a song from her former routine.

Then came a novelty, *Miss Tanguay* in a sort of sports outfit, with a fishing layout, pole and basket, and with colored celluloid fishes attached to her costume, offered a number styled *Fish*, with *Miss Tanguay* then tossing candy fish to the audience, providing she heard the cry of "fish." Then came *And Still They Call Me Crazy*, characteristically of the *Tanguay* delivery with the comedienne kidding herself goodnaturedly. She closed with *Just Get Up and Get Out That's All*, an emphatic, patriotic admonition to everyone who doesn't like America to betake himself instanter to another country. This was followed by what *Miss Tanguay* announced as "an appeal" and which she offered recitatively, the title being *Give Us Men*.

Miss Tanguay worked about twenty-three minutes. To her must go credit for pluck in cavorting about a stage that was as slippery as smooth ice through talcum powder that *Roscoe Rils* had copiously sprinkled near the footlights for his sliding dance. Her voice seemed strong and she showed no signs of tiring during her turn. *Miss Tanguay* is still a drawing card to be reckoned with in vaudeville. MARK.

ORPHEUM—B'KLYN

Rose Coghlan and Howard and Clark Are Headliners

Joseph E. Howard and Ethelyn Clark are offering their new musical offering entitled "Chin Toy," music by J. D. Kernblum. The cast for this production includes *Marvel* (the dancer), *Clinton and Rooney*, who just closed in another musical piece; *Jack King, Ruth Reed, Sun Ki Gee* and a girlie chorus.

Dotson, the colored entertainer, offered lightning steps and laughs. *Helen Trix* and her sister, *Josephine*, offered a charming singing and dancing act. *Harry Langdon*, the excruciatingly funny comedian, assisted by *Rose and Cecil*, presents a side-splitting comedy sketch called "Johnny's New Car." *Sylvia Clark*, the "Klassy Little Klown," frolics and romps through a series of song ditties. The "Chong Boys," *Bob Nelson* and *Frank Cronin*, in "Smiles," please with their act.

Rose Coghlan, the dramatic star, is making her farewell tour. For this occasion she will present an abridged version of her famous success, "Forget Me Not." *Delano and Pike* are known as men of many maneuvers. *Myrtle and Jimmy Dunedin* present "A Vaudeville Revue With a Punch." Topics of the Day and the Orpheum News Pictorial completes the bill for the week. WALKER.

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BUSHWICK—B'KLYN

Toto, Marie Cahill and Others Please

The first half of the show this week seems very slow and uninteresting. *Wheeler Trio* open with some strong arm feats. *Jarrow* follows with tricks and some fairly good humor. *Langford and Fredericks* have an act "Shopping," which dwells mostly on women's wear which to a mixed audience might be considered suggestive. *Rae Ball and Brother*, submit some nice violin and cello playing, all classical. *Frank J. Conroy*, blackface comedian, has quite a laugh-getter of an act in "Spirits of 1920."

Toto, the famous clown is fine and his antics were roundly applauded. *Marie Cahill* has her usual act, the telephone taking a large part. *Mehlinger and Meyer*, with their old and new song went over with a bang. They sang *They Never Miss the Wine in Dixie* and *That's Just a Dream of the Past*.

"Look" closed the show. An act of classic dancing by six pretty maids, denoting all the seasons, dresses appropriate to the scenes by camera on a large sheet for a background. HUSTED.

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Elsie Ferguson at Morosco

Elsie Ferguson, now a Charles Frohman star, will make her reappearance on the dramatic stage at the Morosco Theater on Feb. 23 in a new play by Arnold Bennett, entitled "Sacred and Profane Love." Miss Ferguson has not been seen in New York for several years except on the screen.

David Belasco owns the American rights of the Bennett play, and it is by an arrangement with him, made by Alf Hayman, general manager for Charles Frohman, Inc., that Miss Ferguson's appearance in it is made possible.

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IN THE SONG SHOPS

BY MARK VANCE

How Charles K. Harris Came to Write "Just Break the News to Mother"—Harry Von Tilzer Works While Others Sleep

CHARLES K. HARRIS has written more than 1,000 songs but perhaps the most amazing thing of his music writing and music publishing career to date has been the demand and run on his war ballad, *Just Break The News To Mother,* which has gone through two wars with a record that will doubtless never be equaled on either continent. And several peculiar and funny phases are attached to this wonderful song that enjoyed more popularity during the world's war than it did when Uncle Sam's battling cohorts were lambasting the daylight out of Spain's would-be fighters.

Mr. Harris wrote *Break The News To Mother* a year before the Spanish-American war but it jumped to unprecedented popularity during the days that we made life miserable for the Spanish fighting forces. *Mr. Harris* in writing such a sentimental war strain that had an universal appeal through the mother love theme recalls to mind the great battle description that *Stephen Crane* wrote in *The Red Badge Of Courage* (this title of the novel is not guaranteed) with *Crane* reported having never seen a musket. *Mr. Harris* was in Milwaukee at the time and wrote the famous ballad without any current war inspiration.

Realizing That the War

was over and that the success of the old song was still the talk along Tin Pan Alley we dropped in at the Harris sanctum in the Columbia Theater building and in open question asked *Mr. Harris* to tell the MIRROR readers via the Song Shop columns how he came to write the song and of the subsequent way in which it was finally popularized.

Mr. Harris said: "Well, it's a funny thing about that song. I wrote it the year before the Spanish-American war. Truthfully, there wasn't any war cloud on the horizon. The idea of the theme and the music flashed through my mind and I dashed it off without any thought then that it was to go through two wars. I was living in Milwaukee, where I was in the music business. At that time Meyer Cohen, who died recently in New York, was my New York representative. My branch was then conducted in West 28th Street, which was then best known, perhaps, as Tin Pan Alley.

"When I had finished the song I tried it out on my brother. He laughed at it but that did not shake my belief that the number would get somewhere. It happened at the time that *Julia Mackey,* a famous songstress of that period, had just returned from an European engagement and was booked to open at Koster & Bial's variety theater in New York. *Miss Mackey* was offering only ballads. I sent *Just Break The News To Mother* to Meyer and with it instructions to see *Miss Mackey* and try and persuade her to use the number. It seems that *Miss Mackey* had her routine all set for her New York appearance, but I told Meyer that in case any of the songs flopped to make every effort to have her substitute *Break The News.*

"Among Miss Mackey's Numbers

was an English song, *Little Banana Peel,* that had an English accompaniment and typical English lyrics and other songs by American writers. Well, her songs flopped, with the exception of the English number. A long distance conversation resulted between Meyer and I, and he said he would see *Miss Mackey* at once. She promised to try it out, putting the song on in the middle of the week.

"On the same day that *Julia Mackey* inserted *Just Break The News To Mother* in her turn at Koster & Bial's the U. S. S. *Maine* was blown up in Havana harbor. *Meyer Cohen* then showed his intuitiveness by pulling out the regular orchestra introduction for *Miss Mackey's* rendering of *Break The News* and had the musicians play the opening strains of *The Star-Spangled Banner* with the accompaniment for 'While the Shot and Shells were Screaming,' etc., with *Miss Mackey* scoring the most tremendous success imaginable.

"Meanwhile Helena Mora

—then known as the 'female baritone' and what a voice she had!—was on tour of the country vaudeville theaters and was in New Orleans at the time. I recalled that she had told me that whenever I had a new song to be sure and send her on a copy so that she could see if it was suited for her voice and act. I sent her a copy of *Break The News* and she had it one week and sent it back with a beautiful letter, saying that while it was a pretty number and its sentiment was all right the song was not suited for her style.

"Then came the *Mackey* hit in New York, with the song and the sounding of the war tocsin in the States and imagine my great surprise when a wire came from *Miss Mora* in St. Louis, telling me to send back her piano copy of *Just Break The News To Mother.* And her success with the song is now show history.

"And I might add that while *Miss Mackey* and *Miss Mora* were positive sensations with the number that it was in turn used with unmistakable success by such big favorites as *William Windom, Raymond Moore, Richard Jose, Frank Morrell, Lydia Barry, J. Bernard Dyllon,* in fact every man and woman who could sing or was singing in public made sure to include *Break the News To Mother* in his or her routine. And last but not least I must add that it was a crowning feature of the days of the Jack Haverly's Casino Minstrels in Chicago where among the vocalists using the song was *Banks Winter.* This also recalls that *Billy Rice* was with that show and was singing *Hello, Central, Hello,* which I had written and which suited the comedian to a T; *Winter* was also singing my *Kiss and Let's Make Up,* while another of my songs, *Creep, Baby, Creep,* was being offered by *Castle Bridges.*

"The War With Germany

doubled the song's popularity. Bands in the army and out, orchestras, cabarets, church entertainments, schools, concert managers, quartettes, trios, doubles, singles, phonographs, makers of piano and organ rolls, song shops, Y. M. C. A. entertainers and goodness only knows what not used the number and wherever the sailors gathered for recreation or were at rest between service hours and soldier boys in the camps, enroute to the draft stations or going overseas seemed to accept *Break the News* as the song to express their heart sentiment of the hour.

"When the song had its first run of popularity I was unable to collect any royalties for its rendition, as the copyright rule to that effect did not become operative until 1909. But what a difference it made during the world's war, as the makers of rolls —fully twenty of them—paid money for the use of the number on the instruments.

From the shop of the *Gorbell Brothers* comes a copy of *Oh, Bring Them Back, Won't You, Please, Uncle Sam?* with words by *Z. F. Gorbett* and music by *J. C. Halls,* which is an earnest, sentimental appeal to the Nation's heads to bring back the boys that went overseas to go over the top and achieved victory to their native land. *The Gorbetts* are located in *Newcastle, Ind.* The song has an attractive cover with a picture of one of the writers in army uniform.

We Had Heard Dardanella

so much in the theaters and cafes that we wanted it for our Victrola. From one shop to another we went with the same word given us that "none in stock." Finally in a little Victrola agency on Long Island we managed to obtain the last record of the *McCarthy & Fisher* hit that the place had. In the *Landay* shop on Fifth Avenue one of the young salesmen offered the information that the Victrola company was unable to supply the demand. The same inquiry for *In My Baby Arms* and *Peggy* brough the same story that the stock was exhausted. 'Tis reported that the *Trip To Hitland* act, playing at the Palace again this week, via its agency representative asked for $1,500. For the Palace engagement the writers are receiving $1,000 weekly, according to hearsay. That sum, after the booking commission is deducted and allowing for other shrinkages, isn't much to be divided among ten men, accredited as song hit writers. But anyway the stage formation allows for a ballyhoo that could not be bought otherwise.

Negro College Men Write Play

Two negro songwriters and composers, namely *Harry Kramer* and *Turner Leighton,* who have written such hits as *After You're Gone* and *Sweet Emmaline My Gal,* and who have five numbers that shortly will be released by the *Charles K. Harris* publishing house, among them being *I'm Wild About Sunshine, Cling A Little Closer To Me* and *Simon, Healy and Cohen* (comic), have cojointly written a new show, "Three Showers" that *Mr. and Mrs. Coburn* are producing. This show will have its premiere March 1 in Rochester, where it plays three days, plays three days in Syracuse and then goes to Philadelphia prior to coming into New York. Both *Kramer* and *Leighton* are college men, graduates of the famous university for negroes—Tuskegee Institute—and are gentlemen in every sense of the word. Both are single by the way. *Kramer* is the lyricist and *Leighton* the writer of the music.

Harry Von Tilzer's Nerve Dynamo

Harry Von Tilzer has been identified with the music publishing game a long time—in fact his activities with that branch of commercial life spans more than 25 years—but perhaps the greatest satisfaction of that strenuous period came when the *Carolina Sunshine* number became one of the biggest hits in recent years. And its popularity has not been any overnight affair—no sir-ree—in fact, each day brings a deluge of orders for the song that is having a success that to tell the truth *Von Tilzer* has to pinch himself to make sure that it isn't a dream. While the trade and public have stamped *Carolina Sunshine* as one of the real song treats of the season its success has not turned *Von Tilzer's* head. He's on the go continually and neither storms nor strikes have slowed up his push and energy in booming and boosting the songs on his marketing list. Early in the morning and late at night *Harry Von Tilzer* is working for the interests of his song catalogue, with *Carolina Sunshine* a plugging prop that is always at his elbow. They say *Harry Von Tilzer* is a dynamo of nervous energy and that he works while others sleep. No theater is too far or the person too much of a "hardboiled egg" for *Harry Von Tilzer* to burn up a lot of energy in trying to add a little more popularity to a *Von Tilzer* number. The other night while storm blasts raged in fury *Harry Von Tilzer* stopped on the Palace corner and buttonholed a well-known vaudeville artist long enough to have the latter say he would use *Carolina Sunshine* before the end of the week. *Harry* might have been cold but a zero wind as sharp as a serpent's tooth and a flu epidemic that was catching them by the thousands failed to feaze that indefatigable worker. We are glad that *Carolina Sunshine* beamed on that hustling machine.

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

ONE of the reviewers in commenting upon Florence Moore's antics in her new show ventured the suggestion that she would be a "find" for the screen. So she would, but where oh where are the "fans" who would support an eccentric woman star? Slap stick drama aside, Mabel Normand's are about the only ones that feature a woman star. Yet Mabel could compete with many of the ingenue stars that twinkle on the screen. A strange freak of fortune made her a scream instead of a sob and there she stuck.

Flora Finch, even at the height of her glory, was never featured like Chaplin and "Fatty" Arbuckle, and Marie Dressler's fame was not sufficient to establish a regular program as with the fun makers of the other sex. Why is it? Does the public demand its women idols to be either very very good or very very bad but NEVER very very funny? It does seem so. Mr. and Mrs. Sidney Drew's comedies showed many amusing situations for a woman as well as for a man and have been greatly missed.

Which Reminds Us

of an experience long ago at a dinner of the Pleiades Club. A well known cartoonist was in a very agreeable mood and amused himself by drawing a lot of caricatures of the men at the speakers' table. They were extremely clever and even the originals enjoyed the laugh on themselves. "Why have you only imitated the men?" asked a celebrated authoress? The cartoonist after much hesitation said that women in general had no sense of humor when held up tc ridicule.

Then the authoress insisted that she was the exception and very cautiously the cartoonist went to work. Some of his watchers declared that there was a naughty twinkle in his eye. Anyway, the result was SOME SKETCH! The lady bit her lip and tried to be a real sport but was mad clear through. "What did I tell you?" said the cartoonist. Maybe he would give the same reason for the lack of picture comediennes.

A Favorite Indoor Sport

for those old timers who know a thing or two is to read the questions and answers at the back of magazines devoted to picture stars. You learn such a lot that is new and unusual. Now this is not a crack at the queer ages that appear but rather at some of the attempts to be well born and even better educated. One popular star when his foot was on the first rung of the ladder was interviewed by several writers who were friends of the press representative. The leading man was no snob and a bit proud of his early hard knocks. The P. R., however, told him it would never do. He simply must have a college education.

So the leading man agreed and gave the names of two entirely different colleges to his first interviewers. The P. R. hauled him over the coals for the mistake and when the third reporter, a decidedly attractive young lady, came along, he was so flustered that the name of his alma mater completely fled. Grasping for a word he said in response to her query, "Vassar!" and the girl said "Didn't you mean Harvard?" which was just the word he had been looking for! She wrote him up as a young man with a keen sense of humor and fond of a joke, but he said it was no joke to him. Now that he has reached the heights, he gives out his own interviews and trusts no P. R. howe'er pleasant.

Why Are Women Comedians So Scarce on the Screen?—Questions and Answers About Stars—Will Rogers' Success Surprises the Sceptical

No One Cares

what college Mary Pickford attended or whether Marguerite Clark has a degree or two. It is only the people on the fringe of success who exaggerate and the hardworked editor of the question pages who often has to supply the information from his own source of misinformation. Try the new indoor sport the next time when the snow keeps you in the house. It will be worth the price of the magazine.

Will Rogers' Hit

proved a great surprise to a lot of Know-it-Alls who thought all that he could do was throw a lariat and tell funny stories in an inimitable way. Lariat throwing would be picturesque "in the movies" but how could his draw be screened? It took the pictures to show that Will is a mighty good actor and in future he need not confine himself to his old "act," good as it is. Some manager will be offering him a special play one of these days, and I bet a hat it will be soon. And Will, good sport that he is, will give the credit to his screen experience,—see if he doesn't. That "Water, Water Everywhere" made a big hit and besides two good old timers like Lydia Yeamans Titus and "Vic" Potel (old in film experience rather than in years) Lillian Langdon, daughter of a well known newspaper man from the Middle West (Add Langdon of Quincy, Ill.) has a good part. Miss Langdon has done a lot of screen work in the West.

These Prohibition dramas are very apropos just now but must be clever, if, like "Water, Water Everywhere" they would get a laugh and at the same time bring in a lot of money for the producer. Some day we will tire of them and long for a good old fashioned "wet" picture.

What line will those comedy "drunks" take up next when there is no further call for their services? Probably join the crowd of "Santa Claus" actors who work but once a year. These men, if built by nature for the role of the jolly Christmas Saint, can work but a few days each year, then wait patiently for the next Yuletide, or sell their services to artists or extra in picture studios. They would approve of Christmas as a permanent institution.

A New Use for Motion Pictures

was demonstrated by the Y. M. C. A. the other day. Before a large class in advertising, a number of pictures were shown to demonstrate the use of films in this particular field. Various phases of the subject were touched upon and then followed a couple of features which showed how films can be used for exploitation purposes. The experience was greatly enjoyed and gave some of the would-be advertising agents many new ideas about the value of pictures.

Speaking of new ideas in advertising, there is a certain picture man who is spending a few weeks vacation in New York. Almost every afternoon, he strolls off by himself to see a show, preferring the silent to the noisier type of drama. Soon after his lunch, or late breakfast, he walks around town to see what picture he will take in. And this is one of his discoveries: "No matter how early I am, and several times mine has been the first ticket sold, I am never in time to see the opening of the first reel. It has run from twenty to a hundred feet before I am seated. If this is a sample of New York 'hustle', I think it needs attention. Why arvertise a certain hour for opening and keep people waiting outside for the doors to open and then start the picture ahead of time? Such things do not happen in my home town. We open the doors on time and start the show a few minutes later. This business of seeing the last end of a picture and having to wait until the show starts again to see the introduction, is getting on my nerves. Just the same, it will be a good crack at some of the exhibitors in this town and my friendly competitors will enjoy it."

Why not have a time schedule, like vaudeville houses, and live up to it?

If Wishes Could Come True

all sorts of bad luck would be the lot of the heartless one who burgled Lionel Barrymore's house in his absence and removed about a thousand dollars worth of valuables THAT CANNOT BE REPLACED! Nowadays there are only three aims in burglary,—first and foremost, booze, then money, and last of all, Liberty Bonds and Thrift Stamps, of the unregistered variety. A prominent picture actress had her place broken into a few weeks ago and silverware and even a few jewels were overlooked in the mad search for one of the three essentials. One reason why it never became public property,—a fifty dollar Liberty Bond is not worth rushing into print over, even if your whole house has been turned topsy-turvy in search of bigger and better things.

The "strictly-temperance-don't-believe-in-Liberty-Bonds - haven't - any loose-money" sort of individual is the one who comes out ahead of this sneak thief racket lately. Even a half-pint bottle is worth more than silver, gold or jewels because in case of arrest the evidence can be promptly put out of the way. And if the burglar himself has no time, there are many who will willingly attend to the matter for him.

A News Item

in one of the papers that was regarded as a joke, is undoubtedly the real goods. It told that a certain firm was coining money because of a new invention in steel doors, warranted to keep the contents of cellars free from opposing elements. These doors could not be manufactured quickly enough to meet the demands of customers. Another item explained the lack of men available for odd jobs. They were employed, many of them, as special watchmen, for SPECIAL purposes. If they succeed no better than the one Lionel Barrymore had, the next move will be specially trained police dogs. Too bad someone poisoned those police dogs in Flatbush. It is still an unsolved mystery.

Original Writers

are hoping that there is some truth in the prediction that the dramatized novel has about run its full course. Almost every novel that one ever heard of has been dramatized, or is in the course of being arranged for the screen, so it seems that there is foundation for the idea. Now that the supply of plays is falling short, there is a call for plays that are practically unknown.

Wouldn't a canvass of picture audiences show that the majority of the fans would prefer new material to a re-hashed play or book, the title of which meant nothing to them? The day of the dramatized novel and play will soon pass and the original writer will come into his own again.

One effect that the present policy will have upon the future will be that of raising the standard. Stories will have to be better written and original matter more on the line of scripts for play production. The scenario writer will be able to reverse conditions and dispose of his scenario at advance prices for stage production,—the screen prestige will enhance its value. Bigger and better things will come for the high class writer with perhaps a reversion to one reel dramas and comedies for the less talented script man.

FIVE YEARS AGO TODAY

Granville Barker Revives "Midsummer Night's Dream" at Wallack's.

Emmanuel Reicher Makes First Appearance in English in "John Gabriel Borkman."

Marie Nordstrom Presents a New Act at the Palace.

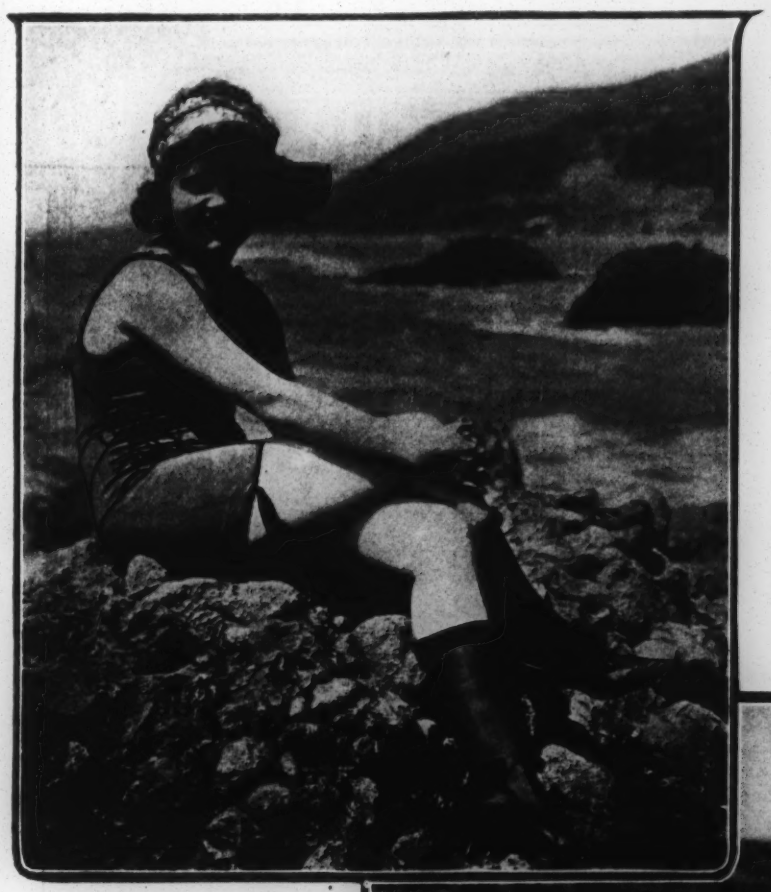
Ina Claire Starts a Short Vaudeville Tour at the Palace.

Vitagraph Releases "From Headquarters" with Anita Stewart and Earle Williams.

Phillip Smalley and Lois Weber Leave Bosworth Company to Join Universal.

"Her Triumph" Starring Gaby Deslys and Harry Pilcer Released.

THE CALL OF THE WILD



Hunters know the ways of wild animals in calling to their mates; botanists know the methods of wild flowers. Here are three systems employed by our fairer sex: The Mack Sennett girl (at the top) believes in being demure; the Fox lady above trusts to frank gaiety; and the Fox maiden at the right assumes a pensive pose

"ON WITH THE DANCE"

Mae Murray and David Powell in an Entertaining Paramount Photoplay at the Rivoli This Week

Adapted by Ouida Bergere from the play by Michael Morton. Director George FitzMaurice. Paramount-Artcraft Picture.
Sonia Varinoff.....Mae Murray
Peter Derwynt.....David Powell
Schuyler Van Vechten.....John Miltern

In the melting pot of metals it is the dross that fades away and the gold that remains. As in the walks of life it is the bad, the dross, that loses; and the good, the gold, that wins. This is the phase of "On with the Dance," a sensational photoplay of the phantasmagoria species.

The action of the picture takes place in the very heart of New York City—Broadway. In the hands of Schuyler Van Vechten, a wealthy bachelor, falls the task of acting as guardian over a sparkling little Russian girl, whose heart is set on dancing and pleasure. She comes from darkest Russia to win fame and fortune on the Great White Way.

In the attempt to do so she breaks the heart of an impecunious architect whom she marries in the spirit of excitement; is the cause of the death of a wealthy plebeian; and, worst of all, disgraces herself before her friends.

There are not enough superlatives to praise the work of *Mae Murray* as the innocent and spoilt Russian girl. She acts the part exquisitely. *David Powell* co-starring with *Miss Murray* was equally fascinating for the feminine fans. *John Miltern* gave splendid assistance.

Mae Murray in "On with the Dance" (Paramount) is a very attractive and a very mysterious masked dancer. The cabaret patrons are intensely interested

"ALL-OF-A-SUDDEN PEGGY"

Marguerite Clark in a Delicious Paramount Comedy from a Popular Stage Play

Adapted by Edith M. Kennedy from the play by Ernest Denny. Directed by Walter Edwards. Released by Paramount.

Peggy O'Mara .....Marguerite Clark
Hon. Jimmie Keppel.....Jack Mulhall
Mrs. O'Mara .....Lillian Leighton
Lady Crackenthorpe
Maggie Holloway Fischer
Anthony, Lord Crackenthorpe
Orral Humphrey
Millicent Keppel .....Sylvia Jocelyn
Jack Menzies .....Eddie Sutherland
Major Archie Phipps.....Tom Ricketts
Mrs. Colquhoun .....Virginia Foltz

No more roguish Irish minx ever flickered across the celluloid than Marguerite Clark as Peggy O'Mara in "All-of-a-Sudden Peggy." If it were not for the twinkle in her eye, the little divil would cause a lot of woe, but who can be cross with an Irish lass when she smiles?

It is quite natural that the very aristocratic Crackenthorpes should be horrified at their eldest son, a Peer of England, marrying an O'Mara. So they send for the younger son to steer the undesirable young person away from his Lordship. As it happens, the young person has already decided that her mother and not herself shall marry Milord, but the family is in blissful ignorance of her sudden decision. Of course, a romance develops between Peggy and the young brother, but Peggy is a heartless colleen, and leaves her amorous gossoon fairly gasping for love of her while she sails off in a pet at his conduct. Eventually she falls, herself, and it is a difficult matter to get him to open the discussion again. But at last he does it, and everything ends in apple pie order.

Jack Mulhall enacts the young swain with ability, and Maggie Holloway Fischer is delightful as the elderly and very snobbish Lady Crackenthorpe.

There is scarcely an inch of film that doesn't contain a chuckle.

Marguerite Clark in "All-of-a Sudden Peggy" (Paramount) and Jack Mulhall running away from each other (left). Below, a large fuss over a small beast, and Jack Mulhall on the verge of a sneeze

"THE GREAT AIR ROBBERY"

Universal Offers Locklear, Aerial Devil, as Screen Star

Story by Jacques Jaccard and George Hively. Produced and directed by Jaccard. Released by Universal.

Larry Cassidy.....Lieut. O. L. Locklear
Wallie Mason.....Allan Forrest
Van Arland.....Ray Ripley
Beryl .....Francella Billington
Viola Matthews.....Carmen Philips

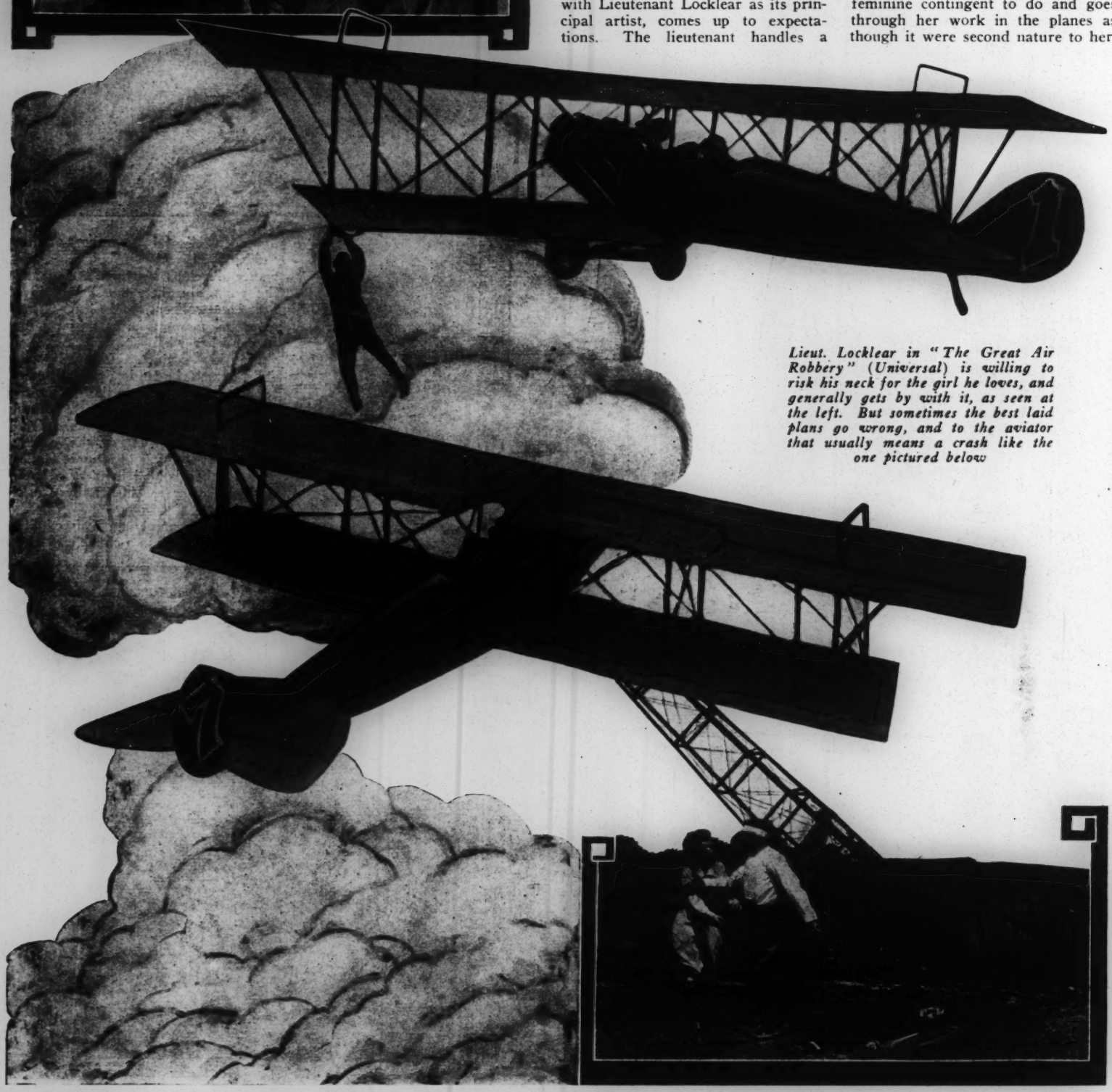
A daring young man who performed all sorts of sensational hair-raising stunts while shooting through space in an aeroplane and who received all kinds of publicity through his ability to jump from one plane to another while both were in mid-air brought Lieutenant O. L. Locklear to the fore as one of the 1919 celebrities. It remained for the Universal to make a star out of Locklear and have him perform some of his thrilling aerial stunts in a screen script.

Under the Universal-Jewel trade mark "The Great Air Robbery," with Lieutenant Locklear as its principal artist, comes up to expectations. The lieutenant handles a love role and handles it well, with his work both circusy and otherwise registering unusually well.

There's a real, melodramatic tinge to the whole story, with a Damon and Pythias theme that has Locklear making his aeroplane do everything but talk.

As expected, Locklear hops from one flying plane to another, foils the villain of the script in typical stage fashion and has several scenes in chases and captures that make the film a melodramatic feast for those who dote on anything that happens when two young men love the same girl and go through fire and water.

We like the way Locklear goes about his screen assignment. He acts natural and registers well with his gestures and movements. Miss Billington has the most work of the feminine contingent to do and goes through her work in the planes as though it were second nature to her.



Lieut. Locklear in "The Great Air Robbery" (Universal) is willing to risk his neck for the girl he loves, and generally gets by with it, as seen at the left. But sometimes the best laid plans go wrong, and to the aviator that usually means a crash like the one pictured below

"THE LITTLE SHEPHERD OF KINGDOM COME"

Jack Pickford Appears to Advantage at the Strand

Adapted from John Fox, Jr.'s story of that title. Directed by Wallace Worsley. Produced by Goldwyn.

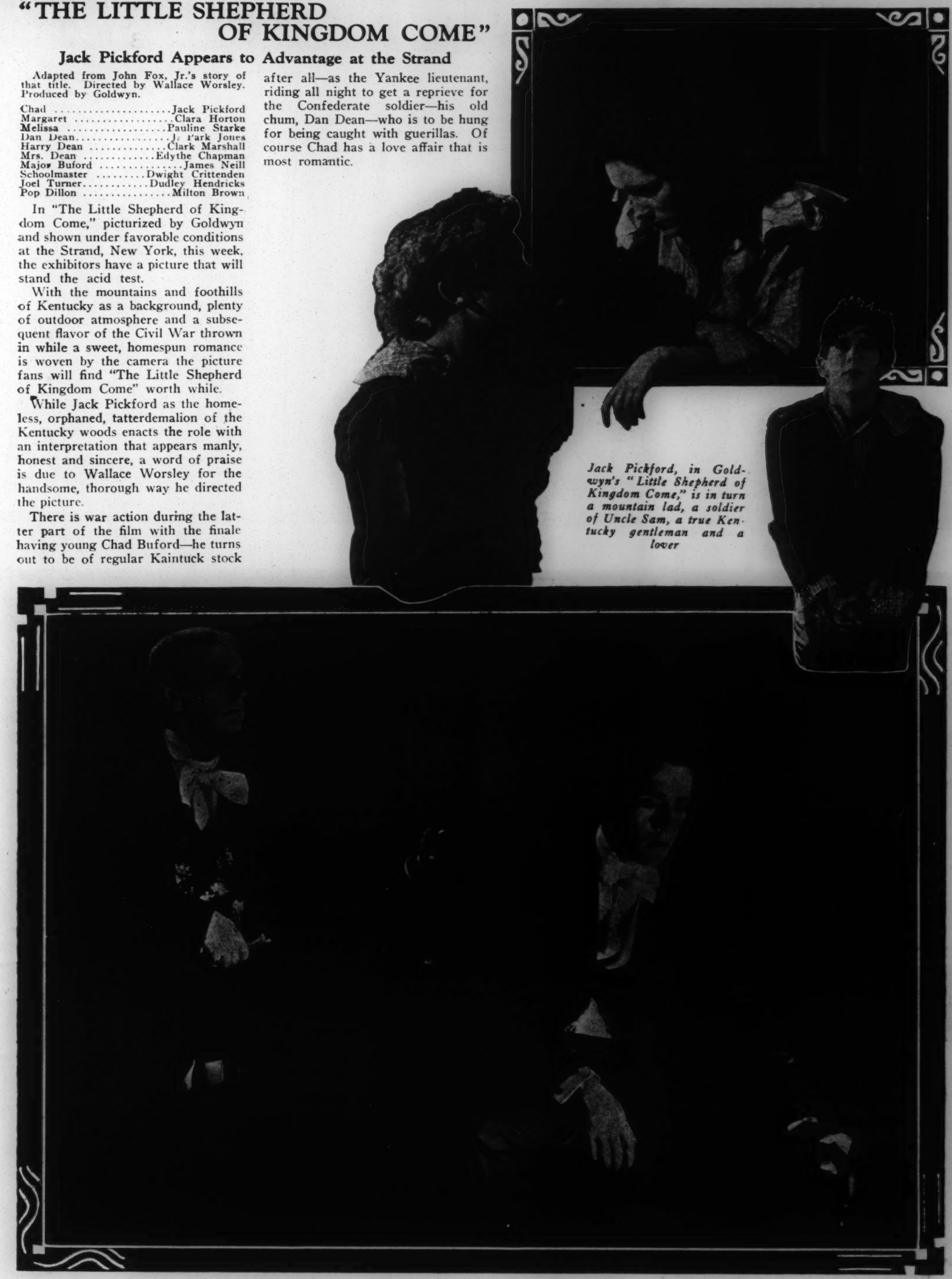
Chad	Jack Pickford
Margaret	Clara Horton
Melissa	Pauline Starke
Dan Dean	J. Park Jones
Harry Dean	Clark Marshall
Mrs. Dean	Edythe Chapman
Major Buford	James Neill
Schoolmaster	Dwight Crittenden
Joel Turner	Dudley Hendricks
Pop Dillon	Milton Brown

In "The Little Shepherd of Kingdom Come," picturized by Goldwyn and shown under favorable conditions at the Strand, New York, this week, the exhibitors have a picture that will stand the acid test.

With the mountains and foothills of Kentucky as a background, plenty of outdoor atmosphere and a subsequent flavor of the Civil War thrown in while a sweet, homespun romance is woven by the camera the picture fans will find "The Little Shepherd of Kingdom Come" worth while.

While Jack Pickford as the homeless, orphaned, tatterdemalion of the Kentucky woods enacts the role with an interpretation that appears manly, honest and sincere, a word of praise is due to Wallace Worsley for the handsome, thorough way he directed the picture.

There is war action during the latter part of the film with the finale having young Chad Buford—he turns out to be of regular Kaintuck stock after all—as the Yankee lieutenant, riding all night to get a reprieve for the Confederate soldier—his old chum, Dan Dean—who is to be hung for being caught with guerillas. Of course Chad has a love affair that is most romantic.



Jack Pickford, in Goldwyn's "Little Shepherd of Kingdom Come," is in turn a mountain lad, a soldier of Uncle Sam, a true Kentucky gentleman and a lover

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HARRY VON TILZER

Is Handing You

For when my ba-b

Words by **ANDREW B. STERLING &** E

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DRAMATIC MIRROR

WILLIAM DUNCAN *From wrestling partner of Sandow to playing Hamlet is a far cry, but it has been achieved by this Vitagraph star. His latest serial is "Smashing Barriers"*

LITTLE TRIPS TO LOS ANGELES STUDIOS

Many Prominent Patronesses at Charity Ball—William Taylor Likes Sunny California—Weather Worries Douglas MacLean—Tsuru Aoki's Vase—Virginia Brown Under Long Contract

THE title of the play which *Tom Santschi* has been called to New York to appear in at the request of *Rex Beach*, the author, is "Northwest Malice." It is said that the part selected for *Santschi* will provide one of the great opportunities of his twelve-year career in pictures.

It Is Reported

that "Ben Hur" is at last to reach the screen. Klaw and Erlanger, the owners, have been holding out for the sum of $500,000 for the film privileges. Now it is said a New York corporation has been formed to take them over.

A report has gained wide circulation that *Mary Pickford* is dead. The story originated probably with a practical joker who wrote an eastern newspaper that he had seen the funeral of the star passing his house in Los Angeles. Now *Mary* is kept busy denying that she has come to the end of her mundane efforts.

Ruth Clifford is the proud possessor of a copy of "Mountain Paths," a volume of Maeterlinck's essays, which the poet presented to her at the time she entertained him and his wife at dinner in New York. Maeterlinck autographed the book with effusive references to the star, who is one of his six greatest favorites on the American screen. The poet's wife subsequently paid a visit to *Miss Clifford* at her studio.

Word Has Been Received

that the largest interior set ever constructed is being built for "Earthbound," the new Eminent Authors picture by Basil King, which is being made at the Goldwyn studios.

Goldwyn's new director, *Sidney Olcott*, is to direct the Eminent Authors Picture, "Scratch My Back," from the pen of Rupert Hughes. *T. Roy Barnes*, of vaudeville fame, will play the leading male part. Opposite him will be *Helene Chadwick*, who leaped into prominence for her remarkable work in "The Cup of Fury."

At a charity ball given in Los Angeles by picture celebrities there were present as patronesses *Mary Pickford, Clara Kimball Young, Mildred Harris Chaplin, Anita Stewart, Viola Dana, May Allison, Mary MacLaren, Enid Bennett, Bessie Barriscale, Gloria Swanson, Ruth Roland, Edna Purviance, Gladys Brockwell, Peggy Hyland, Mary Alden, Mary Anderson, Edith Roberts* and *Marguerite Livingston*. The hostesses were: *Mrs. Wallace Reid* and *Mary Miles Minter*.

The Eastern Blizzard

presents a moral to William D. Taylor:

"An item I have just been reading in the telegraphic columns of my paper," said the Paramount director, "reminds me of what I said a few months ago upon my return from the east. There never will be another region to compare with California for advantages for motion picture making.

"This item said that New York had just dug its way out from under a blizzard after four days of work during which there had not been a ray of sunshine. When I returned from my last period of directing pictures in the east I told interviewers that I hoped no exigencies would compel me again to put up with the difficulties I had gone through back there. The making of scenes that took several weeks there could have been completed in California in a few days. Now this is not only exasperating to the director but very costly indeed to the business end of production."

Thomas H. Ince is grooming a young actor, *Lloyd Hughes*, not long out of school, to star in plays of a rural nature. The first story for *Hughes* will be "Wheelbarrow Webster," and it may not be amiss to express the hope that it will be a good vehicle for the aspirant for stellar honors.

In the new *Thomas H. Ince* production, temporarily titled "Shakespeare Clancy," featuring *Douglas MacLean* and *Doris May*, there are many exterior locations. Now

The Rainy Season

is about to grasp Los Angeles and when it does rain, it pours. *MacLean* is exceedingly anxious to finish certain scenes of the picture and between scenes on the stage, he runs to the door and gazes at the sky. If anyone happens to be passing he will invariably shout at them, "Hey! Do you think it's going to rain tomorrow?" So much does *Mr. MacLean* worry about the weather that often his director, *Lloyd Ingraham*, tells him to keep his mind on the scene and let tomorrow look after itself.

A Garrulous Old Gentleman

visiting Universal City one day saw a rustic seated on a property stump giving passers-by what is sometimes referred to as the North and South. Approaching the man the visitor said amiably:

"Waiting to see the stars go by, eh?"

The yokel grinned and nodded.

The visitor, a benevolent old soul, sat down on the stump also and in the course of conversation attempted to explain who was who at Universal and to disseminate a lot of generally useful information. At last, starting to leave, he told the rural looking citizen:

"Now that you have learned something about the studio you can pass it along to the others down on the farm."

"But I don't work down on the farm," said the pseudo rustic, finally aroused from his taciturnity.

"Then where do you work, if I may ask?" returned the other with just a little sarcasm.

"Why, right here," was the reply.

The rural citizen was none other than *Hoot Gibson*, Universal star, appearing in the western melodrama, "Held for the Makin's."

What is undoubtedly one of the most exquisite silver cloisonne vases in America is now owned by *Tsuru Aoki* and her husband, *Sessue Hayakawa*. Aside from its intrinsic value it possesses historical value which makes it almost priceless.

According to *Miss Aoki*, this vase was presented to Admiral Perry by the Emperor of Japan in 1853. It remained in Admiral Perry's possession until his death.

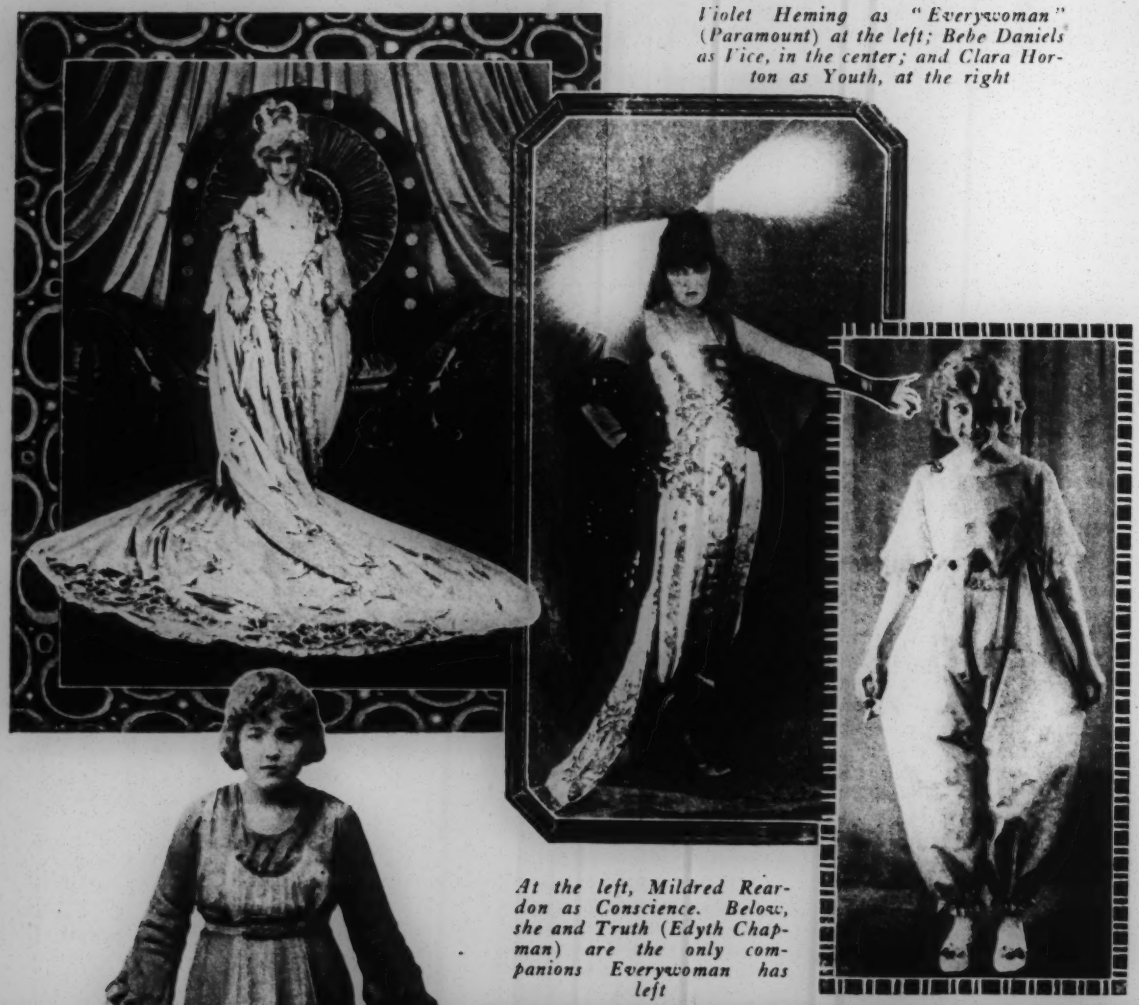
When the Perry estate was disposed of the vase became the property of a former California senator, who died a few years ago. His effects were sold at a private auction by a San Francisco collector, and *Miss Aoki* journeyed from Los Angeles to bid on the vase. The price paid by her for the rare cloisonne was not divulged.

Virginia Brown, the winner of the "Fame and Fortune" contest, who has been given a long term contract by Universal, has made such a favorable impression in her first screen work, which was in *Hoot Gibson's* support, that arrangements are being made to give her a prominent role in a forthcoming feature production.

Josephine Ashdown, aged eleven, who plays in the second series of Booth Tarkington comedies, entitled, "Shakespeare's Hamlet," is the champion child distance swimmer of the world. She owns numerous silver cups and medals awarded by various societies for feats in diving and swimming. Her home is in Los Angeles.

Mme. Maeterlinck, wife of the Belgian poet, who is in this country with him, is a film star possibility. She is eager to qualify, and is to have a test at the Goldwyn studios in California, which Maeterlinck will visit at an early date. He has signed a contract with Goldwyn to write one scenario a year, and an elaborate production has been promised.

Al Christie, completely surrounded by the Christie Comedies organization, old and young (but principally young), male and female (but principally female). How many of the fair sex can you count? We make it sixteen.



Violet Heming as "Everywoman" (Paramount) at the left; Bebe Daniels as Vice, in the center; and Clara Horton as Youth, at the right

At the left, Mildred Reardon as Conscience. Below, she and Truth (Edyth Chapman) are the only companions Everywoman has left

"EVERYWOMAN"

Violet Heming in Paramount's Elaborate Production

Adapted by Will M. Ritchey from the play by Walter Browne. Directed by George Melford. Released by Paramount.

Everywoman	Violet Heming
Youth	Clara Horton
Beauty	Wanda Hawley
Modesty	Margaret Loomis
Conscience	Mildred Reardon
Truth	Edythe Chapman
Vice	Bebe Daniels
Wealth	Theodore Roberts
Love	Monte Blue
Passion	Irving Cummings

Transferring a well-known stage play to the screen is usually a dangerous task, especially if the play has been awarded the interest and affection of the public. It is unusual indeed that in the process of such transference merit is added to the original. But such is the case with "Everywoman."

The story of the quest of Everywoman for Love is familiar to all. How she sets out through the world of temptation with Youth, Beauty and Modesty as companions; how she is beset by all the vices in the calendar, personified; how she finally arrives at the lowly dwelling place of Love and finds that he is the sweetheart she left behind her when she started her pilgrimage; all this is shown with imagination, dramatic interest, and an unfailing attention to details of visual beauty. Few photoplays have equalled it in this last respect.

Violet Heming lends a delightful personality to the role of Everywoman, and shows fine dramatic judgment in her more tense scenes. The rest of the cast is also beyond criticism.

"THE LOVES OF LETTY"

Pauline Frederick's Personal Charm a Feature of Goldwyn Film Version of Pinero Play

Scenario adapted by Bingham from story by Arthur Wing Pinero. Directed by Fred Lloyd. Released by Goldwyn.

Letty Shell.....Pauline Frederick
Richard Perry.....John Bowers
Nevill Letchmere.....Lawson Butt
Bernard Mandeville.....Willard Louis
Marion Allardyce.....Florence Deshon
Hilda Gunning.....Leila Bliss
Florence Crosby.....Leota Lorraine
Ivor Crosby.....Sydney Ainsworth
"Coppy" Drake.....Harland Tucker
Slavey.....Joan Standing

In "Loves of Letty" the motion picture camera clicks off the Arthur Wing Pinero story of the English gentleman who fell heads over heels in love with the attractive feminine accountant in the house of market speculation conducted by one Bernard Mandeville who later has designs upon the same young woman. Letty Shell's suitors come thick and fast although her heart at first becomes attuned to the courtly, dignified Nevill Letchmere, she later learns that her true love is centered in Richard Perry, an enterprising and ambitious young photographer.

It runs that Letty is poor but cannot resist the impulse of her little heart to have pretty clothes when such a handsome suitor as Mr. Letchmere lays siege to that same fluttering heart. In fact Letty starves herself to buy a wardrobe beyond her means and would have fared badly but for the timely aid and ministrations of her neighbors in a middle-class boarding house.

There is a streak of rottenness in the Letchmere family, with Nevill's pet sister, married but daffy about a young rounder named Coppy Drake. Nevill tries to break up the infatuation but fails.

Letty is almost prostrated when Nevill informs her that he cannot marry her as he has a wife who will not divorce him. Letty in desperation accepts the marriage proposal of the unscrupulous Mandeville but finally breaks with him when she learns what a beast and illiterate animal he is.

When she is about to become the mistress of Nevill the latter is notified that his sister—his pride and joy—has run away with Drake and he bemoans the fact in such a manner that Letty realizes that she is about to step in Nevill's sister's shoes. There is a scene in Nevill's room. Letty verbally berates Nevill for the type he is and quits his house, going into a rainstorm that renders her unconscious near a park fountain. The bobbies find her although young Perry has made a determined hunt, even invading Nevill's room to learn whither she had gone.

A period of convalescence at Perry's aunt's home results in Letty loving Perry for his real self. Nevill drives up in a smart single turnout, tells Letty he has been divorced and is now willing to marry her. Letty tells him of her real heart change and he goes away.

The outstanding feature is the work of Miss Frederick. She rises splendidly to the occasion.

Pauline Frederick in "The Loves of Letty" (Goldwyn) numbers pretty clothes among her other "loves," and can't afford to buy them, which results eventually in her being rescued from her difficulties by the man she eventually marries, as pictured below

A CONSTELLATION OF TOMORROW'S STARS

Some of the beauties appearing in "A Dream of Fair Women," Murray Garsson's latest release, based on the famous Tennyson poem of that name. These girls are certainly winners in every sense of the word, but more particularly they are winners in the "Fame and Fortune" contest recently ended. Some of them have already been given contracts by the big picture companies. Will they shine as stars? Watch them and see

"A DREAM OF FAIR WOMEN"

Another bevy of Murray Garsson's beauties appearing in "A Dream of Fair Women." These girls, like their sisters on the opposite page, won high favor with the judges in the recent "Fame and Fortune" contest. And nobody is likely to appeal from the decisions of a group of judges including Howard Chandler Christy, James Montgomery Flagg, Mary Pickford, Olga Petrova, Thomas H. Ince and Maurice Tourneur. If they are as good at judging acting as they are at judging beauty the screen's best days are still before it

"HER ELEPHANT MAN"

Shirley Mason, Fox Star, Pleases in Photoplay of the Sawdust Ring

Directed by Scott Dunlap. Story by Pearl Doles Bell. Scenario by Isabelle Johnson. Released by Fox.

Joan.....Shirley Mason
Philip Dorset.....Albert Roscoe
Blake.....Henry J. Hebert
Mrs. Dorset.....Ardito Mellonino
Jerimy.....Harry Todd
Trixie.....Dorothy Lee

"Her Elephant Man" is a circus picture overflowing with the spirit of the sawdust ring. Out of the midst of clowns, elephants, peanuts, lemonade, barkers, etc., comes Shirley Mason with her charm and prettiness. She romps through the scenes in her inimitable way to the delight of the spectators.

At first the picture had as its locality darkest Africa and the few thrilling scenes picturing the black continent were intensely interesting. At this place little Joan is left an orphan through the death of her father. The natives of the place turn her over to a group of wandering circus folk, who bring her to America. She becomes an equestrienne in the circus, to which Philip Dorset is attached as an "elephant man" and between the two a love affair develops.

Shirley Mason is always mature in her studies of human nature.

Shirley Mason, in "Her Elephant Man" (Fox) is equally at home poising on one knee on the back of a foaming charger or standing under the huge bulk of an elephant on his hind legs. She is every inch the child of the sawdust ring

"RESPECTABLE BY PROXY"

A J. Stuart Blackton Production Containing a Spicy Romance and Good Acting

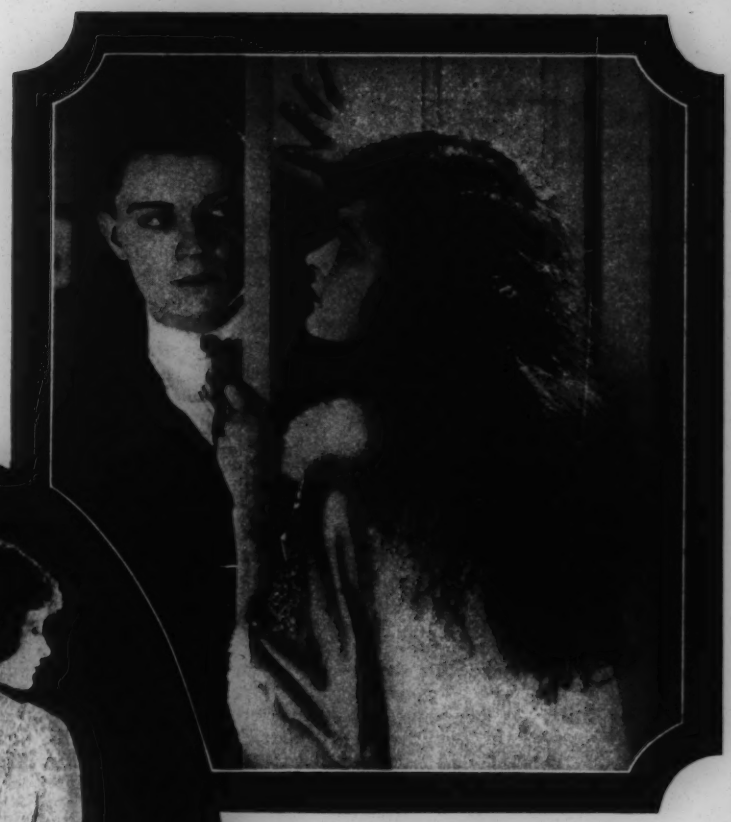
Story by Florence Myott. Director, J. Stuart Blackton. Blackton Production released by Pathe.

Betty Blair.....Sylvia Breamer
John Stanley Hale.....Robert Gordon
Mme. Hale.....Margaret Barry
Clinton Hale.....William R. Dunn
Rita Middleton.....Bessie Stinson
Elizabeth Roddard.....Eulalie Jensen

In "Respectable by Proxy," J. Stuart Blackton has produced a delightful and breezy photoplay of the South that could be called a farce, and, then again, it could be called a drama. The quaint little romance that runs throughout is exceptionally interesting and also intensely amusing. The acting of the principals is in every way praiseworthy, being forceful and impressive in every inch of the picture.

Sylvia Breamer, the star, has great power in her emotional work. She portrays the part of an unassuming actress in an enjoyable manner. Robert Gordon supported her in a very likeable character as John Hale.

John Hale leaves his mother in the south to look after some business in the west. Here he meets a peroxide blonde, an actress, whom in a spirit of foolishment he marries. In time they separate and he goes away. The newspapers come out with a story that he is drowned and his mother in the south hears of it and becomes very ill from the shock. The doctors declare that it is heart trouble, stating that another shock will produce death. Hale's actress wife leaves the wedding ring and marriage certificate with a girl pal of hers and tells her to go south and demand the widow's right to the estate. She does so and after a considerable time has elapsed the lost son returns, and, of course, there is confusion on all sides. However, Hale, carries out the scheme with the actress so as not to shock his mother. Some scheming cousins, jealous of the new arrival, bring the other actress to the south and nearly "spill the beans." Love creeps in between Hale and his supposed-to-be wife.



(Above) Sylvia Breamer in "Respectable by Proxy" (Pathe) is determined to keep out an unwelcome visitor to her boudoir. Below at the left, Robert Gordon comes to the aid of Eulalie Jensen, who seems faint. At the right Sylvia Breamer and Robert Gordon are enjoying the happy ending they have worked for

SCREEN NEWS OF THE WEEK

NORTHCLIFFE TO MAKE FILMS

British Publisher Sends Representative Here to Study Picture Field

IT is reported that Lord Northcliffe the British publisher, will shortly become a film producer. He has sent W. G. Faulkner as representative to this country to study conditions.

Mr. Faulkner was introduced to representatives of the motion picture industry at a luncheon held in the Hotel Astor last Tuesday. Melville E. Stone, general manager of The Associated Press, presided.

Following is a letter in part which Lord Northcliffe wrote to his American friends and which was read at the luncheon:

"My personal interest in films is frankly educational, not in the dull sense, but largely in the sense of accuracy of detail.

"Some American films, beautiful in conception, that include reels depicting English life, are occasionally spoiled by little but damaging mistakes, which make the public disregard the fine creative and accurate portion of such films.

"Such errors hurt filmland as badly as false news hurts newspapers. They make people doubt the accuracy of *all* films.

"A good understanding between the film people of our countries is the more essential because the development of cheap private projectors will produce such an increase in the manufacture of films and the desire to see films that for every film put on the screen to-day I venture to predict that there will be a hundred produced in ten years' time.

"In Great Britain we are not sufficiently awake to the fact that the moving picture is absolutely the greatest instrument of recreation and education that the world has ever known.

"In the United States I found during my residence there two years ago that there were plenty of people even in that country, which is the home of the film, who did not realize the possibilities of 1925 in filmland."

Fame and Fortune Contest a Success

The Fame and Fortune Contest Picture, "A Dream of Fair Women," being released by Murray W. Garsson, is the result of effort on the part of Eugene V. Brewster, to pave the way for the introduction of new talent badly needed in the motion picture business. To Mr. Brewster is due the credit not only for having in this way given talented young women the opportunity to prove their ability before the motion picture camera, but also having brought to our attention the fact that countless young women of American possess beauty and talents that would be decided assets to producers who have awakened to the defects of the "star" system.

Following the announcement that the fame and fortune contest would be held, thousands of young women forwarded their photographs to be passed on by the judges: Cecil de Mille, Maurice Tourneur, Howard Chandler Christy, James Montgomery Flagg, Mary Pickford, Mme. Petrova and Thomas H. Ince.

So successful has been the entire undertaking, Mr. Brewster is already announcing a second Fame and Fortune Contest to be held during the coming year.

. . .

Return via Aeroplane

Constance Talmadge, who recently went to Palm Beach to make exteriors for her First National picture, "The Love Expert," has finished her picture. Miss Talmadge will, however, remain in Florida until the first of March, enjoying a vacation. But Director David Kirkland, Carl LeViness, and John Halliday were obliged to get back to New York on completion of the picture. Owing to the eleven days' rain in Florida, causing a wash-out and damaging the railroad bridge, Mr. and Mrs. Halliday, with Kirkland and LeViness, left Palm Beach via aeroplane for Jacksonville, a distance of 235 miles.

Film Shown at Dinner

The Canadian Press Club had a mighty pleasant feature in connection with its dinner at the Biltmore Monday evening when the first of the Marshall Neilan's independent picture productions, "The River's End," was exhibited to the club privately. Peter Gridley Smith put the film on in an effective manner and the club felt grateful indeed to him for showing it to them. As the story by James Oliver Curwood is of the great Canadian northwest the film was all the more entertaining and interesting to the men and women who know the atmosphere as well as the famous author. There was applause for Mr. Neilan and thanks for Mr. Smith.

There was special music and nothing left undone to make the night a merry one for all hands. And when the Neilan picture goes booming through Canada the newspaper writers will not forget Mr. Smith's hospitality in behalf of his boss, Mr. Neilan, who wired regrets at his inability to be there in person and shake each of the club members by the hand.

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Will Rogers to Insure Leading Woman

Will Rogers says that he is going to insure his leading woman, Irene Rich, for an additional $40,000 or some such figure, payable to the company in case she dies by drowning, transportation accident or some other calamity during the filming of one of his pictures.

"Last picture she jumped into the river up North to pull out a drowning actor, rode a horse over a cliff, and was in the auto stage wreck near San Francisco,—only one out of nine folks that wasn't hurt. She seems to be pretty lucky; says she won't die till her time comes. But what if her time came right in the middle of a picture? So I figured she'd better consult the insurance sharks."

GEORGE K. ROLANDS
President and Director General of Titan Attractions, Inc.

Selznick Buys Stories

Myron Selznick has purchased five new stories for screen production. Michael J. Phillips has sold his "Toll of the Wilderness" to Mr. Selznick. It has been given the production title of "The Wilderness Fear." The story originally appeared in Munsey's. "Heart of Flame" is the title of a story just purchased from the author Robert Alexander Wason. Kathleen Norris is the author of "Poor Margaret Kirby" which story Mr. Selznick has bought. This story was originally published in *The Saturday Evening Post*. "The Way of a Maid," a story by Rex Taylor, and an original story, "Daphne, Co-Respondent," by Marc Connelly, are the other two.

. . .

Clergymen View "Empty Arms"

A number of clergymen, included among which were representatives of various religions, were last week guests of Lester Park and Edward Whiteside at a private exhibition of their initial production, "Empty Arms," Willard King Bradley's Motherhood and Birth Control picture which stars Gail Kane.

From all reports the clergymen were intensely interested in the film's unusual message and all seemed to be united in the opinion that "Empty Arms" will yield a great influence for good.

. . .

Charles Ray's First Film

The initial First National offering of Charles Ray will be "Forty-five Minutes from Broadway," the George M. Cohan success. Ray will play the part of Kid Burns, an appealing character which gives the star an opportunity to continue his effectively human screen role. Negotiations were closed last week by the Arthur S. Kane Corporation for the picture rights. Ray is at present off on a vacation in the California hills, but will return shortly to commence work at his own Los Angeles studios.

IS THAT SO!

Thomas Meighan soon will begin work on his next production, "Frontier of the Stars," by Albert Payson Terhune.

William P. E. Earle has signed a long term contract with *Myron Selznick*. He formerly was with the Vitagraph. *Mr. Earle* directed *Louise Glaum* in the "Lone Wolf's Daughter."

Mildred Reardon, known as the Girl with the Brown Eyes, is here for a rest. *Miss Reardon* recently appeared in *Cecil B. de Mille's* "Male and Female" and in "Everywoman."

Mae Murray has returned from Miami, Fla., where she has been for two weeks taking exteriors of scenes for the second George Fitzmaurice production.

Donald Crisp, who played in "Broken Blossoms," is completing his latest picture, "Held By the Enemy," which he directs and in which he also plays a leading part.

Douglas Fairbanks has decided on Hopi Indian Reservation in Arizona as the location for his next picture, called "Makings."

Lon Chaney will support *Ethel Grey Terry* in "The Penalty," by Gouverneur Morris.

Jack Costello has signed a contract to appear in the Selznick special, "Prince of Pines," scenes for which are now being made.

Betty Compson, the petite star of "The Miracle Man," soon will appear in her own pictures.

Anna Nilsson plays the feminine lead opposite *H. B. Warner* in his next picture.

Elsie Ferguson's next picture will be Paramount Artcraft's production of Mrs. Humphry Ward's, novel "Lady Rose's Daughter."

Marie Dunn is playing opposite *Jack Pickford* in his newest production, "The Double-Dyed Deceiver." *Miss Dunn* appeared to such advantage in the first of the Booth Tarkington "Edgar" Comedies that she was chosen as an ideal leading woman for *Pickford*.

James Mason, who has appeared in several of the Will Rogers pictures, has been given a part in the all-star production of Gouverneur Morris' "The Penalty," being made under the direction of Wallace Worsley.

Leatrice Joy posed for the life-sized model of "Blind Youth," which is used in the production of that name. It was made at the Selznick west coast studios by Carlo Romanelli, a distinguished western sculptor.

Allan Dwan, motion picture director, who has "The Luck of the Irish," among many other production, to his credit, is visiting New York.

Clara Horton, who is appearing in Selznick productions, is now in her tenth year in pictures, though she is not yet 16 years of age.

Herbert Rawlinson has just completed the filming of "Passers-By," the Blackton adaptation of the stage play by C. Haddon Chambers.

After almost two months of continuous work on "The Law of the Yukon," *June Elvidge* returns to New York this week from the little town of Port Henry, N. Y., where this picture was filmed.

SCREEN NEWS OF THE WEEK

RIOT OVER FILM
"Kathleen Mavourneen" Arouses Anger of Irish

A motion picture provoked a riot Feb. 8, at the Sun Theater, just recently opened in San Francisco. Loudly voicing their disapproval of the photoplay, "Kathleen Mavourneen," seventy-five men stormed the operating room of the theater shortly after 9 o'clock Sunday night and demolished three motion picture machines valued at $3,000.

There has been more or less general protest against the picture recently on the part of various Irish societies on the ground that it is in no wise a correct reproduction of Irish life.

Theda Bara is the star of the production which is from the William Fox studio.

Titan Comedies Coming

Titan Attractions, Inc., with temporary executive offices at 145 West 45th Street has, at its recent meeting, elected the following officers: George K. Rolands, President and Director-General; B. A. Curley, Vice President; Nat Nathanson, General Manager and Treasurer; H. J. Patenall, Secretary.

It is the intention of the company to produce a series of twenty-five two reel comedies a year with an all-star comedy cast. The players are being selected and as soon as satisfactory arrangements are made as to its complete organization, the company will leave for Florida. Mr. Rolands has prepared several stories for five reel productions.

It is the purpose of the Titan Attractions, Inc., to distribute their productions on State Rights.

CAPITOL THEATER NOT SOLD
Messmore Kendall Denies That Control of House Has Passed to Goldwyn

THE rumor of the transfer of the control of the Capitol Theater to the Goldwyn Company has been denied by Messmore Kendall, president of the Moredall Realty Corporation, owning the property.

"The report that the capitol Theater has been sold," asserts Mr. Kendall, "is absolutely untrue. Many interests have sought to buy the property both before and during the sixteen weeks that the Capitol Theater has been in operation, but no offer has been considered. This, for the simple reason that the Capitol Theater was not built for speculative purposes, but with a definite purpose in view. It has not been for sale at any time. It is not for sale now.

"The purpose that actuated the men associated with myself in this enterprise is the presentation of the best motion picture entertainment obtainable in a new atmosphere and environment. The approval with which our efforts have been met has been most gratifying throughout the experimental stage we have passed in shaping our programs without any precedent to guide us."

Reicher on Screen Emotion

Frank Reicher, director of "Empty Arms," the initial Lester Park-Edward Whiteside production, written by Willard King Bradley and starring Gail Kane, while talking with an interviewer the other day, said: "The most difficult thing in the world in making pictures is registering subtle emotion. It is easy enough to show vivid action, but genuine art comes in displaying emotions when the action takes place under the skin. I can conceive of a great play on the stage or screen where everything is displayed by facial emotion and gestures of the hands and bodies."

"Burlesque on Carmen" Stage Revue

Victor Kremer, President of Victor Kremer Film Features, Inc., has completed the details of the special stage presentation in connection with the Chaplin production "A Burlesque on Carmen." It will be given its premiere at the Kingston Opera House, New York, on March 1, where the show and the film will be presented for one week. The company consists of three principals, a tenor, baritone and comedian, supported by a chorus of six dancing girls. The show will open with a rendition of the favorite melodies from "Carmen."

CensorshipDefeatedinVirginia

The Virginia Legislature has dealt a death blow to motion-picture censorship. The Joint Committee of the Senate and House on Moral and Social Welfare has reported unanimously against a bill to create a Board of Censors in the state.

New Universal Studios

Three new features have been started at the Universal Studios within the past few days. One is "Luck," directed by Lynn Reynolds and starring Harry Carey; another is "The Girl in No. 29," directed by Jack Ford and the third is "The Daring Duchess," starring Edith Roberts.

New Metro Studios

Construction of new studios in the East and enlargement of its plant on the West Coast, are announced by Metro Pictures Corporation with the return of its president, Richard A. Rowland, from California to New York.

Additions and improvements to the Metro studios in Hollywood, already under way, will call for the expenditure of a quarter of a million dollars. The proposed erection of a complete production plant in the neighborhood of New York will, of course, run to a figure far in excess of the amount spent in the West.

(Above) Constance Talmadge is a charming widow in "In Search of a Sinner" (First National). At the right, Ralph Ince in the throes of his Lincoln make-up for Selznick's "Land of Opportunity." Extreme right, Myron Selznick and Eugene O'Brien engage in a social chat

Abbe

DRAMATIC MIRROR

WILLIAM FARNUM

The popular Fox star is here seen as an Italian nobleman, whose one idea is to save the woman he loves. The picture is "The Adventurer," and its period is "when knights were bold."

THIS WEEK'S BROADWAY PICTURE SHOWS

Liza Lehmann's "In a Persian Garden" Sung at the Capitol—First of the "Torchy" Comedies at the Strand—Rivoli and Rialto Have Pleasing Programs.

THE RIVOLI

Delightful Music Features "On with the Dance"

The overture at the Rivoli this week is "Bacchanale" from "Samson and Delilah" by Camille Saint Saens, conducted by Frederick Stahlberg. The ballet music is oriental in color, and is the only music for orchestras alone in the opera as there is no overture.

The Rivoli Pictorial opens with scenes of the shipwrecked Princess Anne, the Pacific fleet in target practice, a group of Uncle Sam's tanks in action, the feeding of Armenian kiddies with American food received the ripples of laughter, motorcycle races, a picture of Hines, director of railroads, and the most interesting and picturesque—Americans visiting an aged Egyptian citadel.

After that *Betty Andersen*, soprano, and *Sudwarth Frazier*, tenor, rendered a duet "When You and I Were Young, Maggie," by A. J. Butterfield. A bright setting consisting of a country veranda at eve with the rising moon in the distance carried out the idea. The principals sang with deep feeling.

The feature, a George Fitzmaurice production, "On With the Dance," with *May Murray* and *David Powell* as co-stars, thrilled the huge audience. The story was written by Ouida Bergere from the play of the same name by Michael Morton. It is a very sensational picture containing splendid acting by the principal and the cast, who are Alma Tell, John Miltern, Robert Schable, Ida Waterman and Zola Talma.

The song *Mandy*, by Irving Berlin, was used as a musical setting for the cabaret and light scenes, while a weird selection on the organ was played for the pathetic parts.

Following that was a catchy descriptive musical fantasy, "In the Clock Store," by Charles J. Orth, that was played delightfully by the Rivoli orchestra. It contains tinkling tunes and chimes that ring out from the different assortment of clocks in a clock store.

A Sunshine Comedy, "Her Naughty Wink," furnished a needed relaxation from a rather deep program. Funny situations run rampant in this picture continually and it kept the audience laughing throughout the whole of it. *Irving Berlin's I've Got the Guy That Was My Captain Working For Me Now* and *Wolfe Gilbert's Granny* were played briskly on the orchestra and organ. An organ solo, *Marche Pontificule*, by J. Lemmens, ended the long program.

* * *

THE CAPITOL

Operatic Version of "In a Persian Garden" Offered

The Capitol has inaugurated a new program policy unshaken by disquieting rumors that the big picture palace had been or was about to be sold by the Moredall Realty Corporation to the Goldwyn Pictures Company, and which Capitol management has vigorously denied.

The current bill has only one reminder of its former vaudeville galaxy, and that is the acrobatic turn of the European clowns. The *Gaudsmiths* were substituted for the comedy cycling act of *Joe Jackson*, the tramp pantomimist. The *Gaudsmiths* and their French poodles, finely trained, caused laughter and received much applause.

What is played up as a new feature is an operatic version of "In a Persian Garden," with the words taken from the Rubaiyat of Omar Kahyyam that was offered in song cycle fashion, with the music composed by *Liza Lehmann*, and offered in turn by four soloists, soprano (*Mary Cavan*), contralto (*Edna Wallthrop*), tenor (*William Robyn*) and bass (*Richard Maitland*).

This "Persian Garden" arrangement ran a little more than half an hour, and looked much more interesting on paper than it did in the presentment.

The musical presentation was adequately staged, with the garden setting giving *John Wenger*, the Capitol's art director, an opportunity to show some of his artistic skill.

Had the general offering of "In a Persian Garden" been as complete and finished as the scenic environment it would have been a glorious and artistic musical treat, but it was the consensus of opinion that the soloists did not measure up to the standard of the famous Khayyam lyrical standard.

There was a large and full-costumed chorus, men and women, numbering close to sixty persons, who were in the garden ensemble throughout, filling up the stage picturesquely.

A word of thanks is due to that Capitol orchestra, which performed capably and industriously to make the musical score impressionable. In fact, the orchestral part of the Capitol's program which included a masterly interpretation musically of the overture from "Poet and Peasant." *Nathaniel Finston* is the musical director of the Capitol, and his work is one of the really good features of the current program.

The Topics of the Day, with an assortment of jokes, editorials and whatnot, was followed by "The Sheep o' Leavenworth" (Robertson-Cole), a pastoral in tableau and story, that photographically reproduced some splendid closeups of picture "exteriors," with skyline pictures that looked more like famous pictures by famous artists than the real thing. The Capitol News is a collection of views selected from the Pathe, Kinograms and International weeklies, and held the usual local interest.

Arthur Depew played an organ solo that was full of feeling and expression, the resonant, vibrant tones of the beautiful organ being given scope that proved *Depew* a master of the instrument. Then followed that augmented orchestral rendition of the *Poet and Peasant* number.

Major Allen's special film, "The Story of the Wolf," was a splendid demonstration of what the camera can do when wild animals are the central actors, and this little film holds tense interest from start to finish.

Princess Tolstoy Zanco de Prima may have studied music under the masters of Europe, and may be a pianist of repute, yet her number, *Grieg Concerto* did not make the impression desired, the player showing skill at the instrument, but not manifesting any outward expression, personality or evidence that she was not automatically playing.

John Cumberland appeared in the first of the series of film comedies based on the *Julian Street*, "After 30," stories that was directed by *Mrs. Sidney Drew*. While disappointing in a way, *Mrs. Drew* showed a true knowledge of the quieter type of comedy scenes that enabled her and the late *Sidney Drew* to make themselves internationally famous. The scenario seemed to lack the comedy punch.

After "In a Persian Garden," the main film feature, "The Paliser Case," with Pauline Frederick was presented by the Goldwyn Company.

* * *

THE STRAND

"The Mikado" Music, Male Quartette and Goldwyn Film

There is nothing heavy, sombre or monotonous to the Strand's program this week. In fact its general arrangement is more Americanized than many that have passed in review before at this Broadway picture edifice.

A musical feature that is undeniably a feature that everybody attending the Strand seems to get a dollar's worth of enjoyment and that is the "Mikado" selection from the Gilbert-Sullivan list which the Strand orchestra played with telling effect. *Carl Edouarde* handles that Strand contingent of musicians masterly, skilfully and effectively and in the "Mikado" interpretation his orchestra worked most harmoniously.

Jack Eaton, managing director of the Strand, shows excellent judgment in his selection of news pictures from the weeklies and as usual it is an interesting section of the program.

The Criterion Quartette is a male combination comprising *John Young* (tenor), *George Reardon* (baritone), *Horatio Rench* (tenor) and *Donald Chalmers* (basso) that included light numbers in its routine, among them *Alexander's Ragtime Band Is Back In Dixie Land* (*Gumbel*) and *Juanita* (arranged by *Parks*) and the Strand audience apparently enjoyed the singing for it applauded the men enthusiastically.

The Goldwyn feature, "The Little Shepherd of Kingdom Come," with *Jack Pickford* as the star, was unquestionably the crowning feature of the Strand's entertainment.

A short comedy film that *C. C. Burr* "presents" with *Johnny Hines* in the first of a series of the *Sewell Ford* "Torchy" stories added diversity to the program with *Hines'* work, the excellent photography and the slangy titles putting the picture in favor.

The Strand organ is again in evidence this week with a selection from *Rigoletto* as a programmed feature.

In the presentation of the Goldwyn picturization of the John Fox, Jr. feature it was interesting to note the division of applause upon the titles that first had sons of the south declaring their loyalty to the Confederacy and then other boys of the Dixie belt saying they were going to stand by the Union.

This is perhaps natural in a New York theater where the audiences are typically cosmopolitan and where half of the time there are as many southerners in the house as northerners. At any rate that Goldwyn film gives any picture house musical director a chance to work in all the old strains of the days of '61 with *Marching Through Georgia* and *Away Down South in Dixie* sure to be prime favorites during the action of the Goldwyn film.

* * *

THE RIALTO

"The Copperhead" Moved Down from the Rivoli

Because of the demand for "The Copperhead," Paramount-Artcraft's Americanization photoplay, with *Lionel Barrymore* in the leading role, had been so great, Hugo Riesenfeld decided to move it from the Rivoli, where it ran last week, to the Rialto. The story of "The Copperhead" is taken from the play of the same name that made quite a sensation on Broadway a few years ago. Two famous historical characters are portrayed; namely, Lincoln and Roosevelt.

A splendid musical setting has been arranged to carry out the idea of the play. Patriotic airs made into a form of an overture played by the Rialto orchestra is played throughout and run of the picture punctuated at times by a chorus of men and women who sing *Glory Halleluia* and *We Are Coming Father Abraham*.

The overture is *Carneval* lead by *Hugo Riesenfeld*. This composition was written by Anton Dvorak.

A Bruce Scenic called "Solitude," showing the quietness and beauty of a mountain top in winter was picturesquely interesting. The Rialto Magazine followed with current events. Tobogganing in Canada seemed to be the best of the topics. *Alma Doria*, soprano, and *Edoardo Albano*, baritone, sang the Duet from "Il Trovatore" by Giuseppe Verdi, the old man of opera. A vase of flowers furnished the setting.

After that came the feature picture and following, a Pathe comedy, with *Snub Pollard* called "Raise the Rent." It is a timely sort of thing, and it was enjoyed immensely by the audience. The orchestra played *Bow Wow* by Wadsworth, that proved to be an excellent asset to the picture.

John Priest rendered Edward Grieg's *"Huldigungsmarsch"* on the organ at the end of the program.

MURRAY W. GARSSON

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FAIR WOMEN

FEATURING the winners of the Fame and Fortune Contest conducted by the "Motion Picture Magazine," "Motion Picture Classic" and "Shadowland."

The judges were: Mary Pickford, Thomas Ince, Cecil B. DeMille, Maurice Tourneur, James Montgomery Flagg, Howard Chandler Christy, Eugene V. Brewster, Olga Petrova.

A picture with unlimited advertising possibilities.

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WESLEY BARRY

Recently featured with Mary Pickford in "Daddy Long Legs" and soon to appear in Marshall Neilan's production "The Eternal Three"

BILLIE BURKE—Winsome Star of Paramount Pictures

To Remain in Pictures—Says She Has "Found" Herself—Once Feared Close-Ups—Prefers California for Screen Work—Likes Hoydenish Parts

BILLIE BURKE is just as winsome off the stage as on. The same is true of this charming comedienne in the films. The Burke personality that has always dominated the actress, whether on the stage or on the screen, is just the same as it was yesteryear, and with it is the daintiness and charm that has endeared Miss Billie to thousands of stage and screen "fans."

When the stork visited the Burke home on the Hudson, Miss Burke, who in private life is the wife of Florenz Ziegfeld, the theatrical manager and producer of "The Follies" and the "Midnight Frolic," it was given a great welcome. The baby is now the pride and joy of Miss Burke's life and no matter where she may be, she makes it an emphatic point to rush home to little Patricia Burke Ziegfeld.

But leaving the domestic ray of sunshine out of Miss Burke's life for the moment, we must go on record right here that Miss Burke is not difficult to interview, nor a person who looks with dismay and scorn upon a newspaper or magazine writer. Miss Burke, however, is hard to "corner" for a talk for the simple reason that her time is so taken up with both her public and home routines that she almost has to steal the minutes to talk to anyone seeking an interview.

At the Famous Players-Lasky studio in New York last week—it was Friday the 13th, a day players regard suspiciously with that superstition which exerts such a wide influence on stage life—Miss Burke rushed in with a smile, demonstrating that punctuality after all pays—that her "punctuality" on what is always regarded as an unlucky day came after a hard and tedious ride from up along the Hudson in a motor that fairly crawled one minute and skidded the next through a blinding rain and snow storm.

Miss Burke went through her interior scenes of "Away Goes Prudence" (the working title of her latest Famous Players-Lasky feature) but signified a gracious willingness to talk to us between scenes. During her talk she just couldn't resist turning that magnetic battery of hers upon us—a smile that is infectious and irresistible—that when we left her we would have promised to vote for her had she been running for political honors.

"I have no great personal aspirations to play any particular piece in pictures," she said. "I really love the work and think that at last I have found myself. I once had a dread—a positive horror as it were—of closeups but not any more. I have learned what they mean to audiences and have adapted myself to their screening.

"As to any 'aversions' to film work I must say that I haven't any aside from working in a studio where there is much noise and confusion—like this (her head nodded in the direction of other sets in the studio) and then it is terrifying. Perhaps that is why I like the outdoors work and I shall be glad when I can go to California again where the taking of scenes outside of studios is much better for me than here. I mean by that statement that I personally get better results out there—register more clearly, as it is so hard here to camera me when it is considered that I am 'hard' to picture on account of my extremely light complexion.

"I find that the screen reaches more people naturally than the stage and my work for the Famous Players-Lasky in a series of pictures—eight I believe I have appeared in for that company—has made me more popular than one would imagine and more so I dare say than could be obtained by stage work.

"I enjoy my picture work most when the stories show adaptability and fitness and the directors are agreeable and most of mine have been of that type, but I have no desire to enact any role calling for big emotional scenes; in fact I like the light comedy vein the best and appear best suited for their screen presentation."

Miss Burke said she liked boys' parts. There was unmistakable frankness when she said without the slightest inclination to make sport of the statement that "I would have liked to have been a boy.

"I like a hoydenish character but the story must not be too silly, and must carry weight that allows for the picture work to continue through a theme that an audience likes."

When the interviewer asked her if she had not played boys' parts on the stage she remarked that in "The Amazons" she was in male attire and that in "Jerry" she was a typical hoydenish character.

She told us that once she appeared in a picture for Thomas Ince prior to her Famous Players-Lasky contract. It was entitled "Peggy" and in Miss Burke's words "I think it was the best picture I ever made."

Miss Burke said she was sticking to the pictures despite any "spoken drama" arrangement she may make and that while her contract with the Famous Players-Lasky Company had run out—"Away Goes Prudence" marking the last film under the present agreement of picture making—she expected no trouble with a renewal of contract that would continue her as a star under the present producing management and that it would take her to California, away from stuffy, noisy, cramped studios and snow storms. In parting, she said she was hurrying home to "my baby."

We watched Miss Burke, first in her plain, checked raiment go through a scene and then saw her change to a pink creation that showed her at her "stage best" and we can state right here without any fear of contradiction that Miss Burke is still the same winsome, fluffy, sprightly, sweet-natured, Billie Burke of other days.

And with Miss Burke we agree that she has found herself in pictures, that she is now "at home" on the screen and that the ingratiating Burke personality is something that the photoplay world can always classify as an asset worth while. The Burke smile is propaganda of the best sort—a propelling influence that radiates sunshine, happiness and good cheer.

Billie Burke, who is now working on her next Paramount picture, "Away Goes Prudence," and is also planning a stage revival of "The School for Scandal"

Mrs. Drew Returns

Mrs. Sidney Drew has decided to return to the screen. She will begin work at once on the third comedy of the Mrs. Sidney Drew Series and her initial appearance upon her return will be in this production "The Emotional Miss Vaughn."

It was the original intention of Mrs. Drew to refrain from a screen appearance for some time, but the third picture of the series carries a part exactly suited to her talent, and this fact coupled with the extraordinary demand for her, decided her. Her reappearance adds the finishing touch to the remarkable series of pictures which she is creating to fill the long felt want for comedies made famous by the late Sidney Drew and Mrs. Drew.

Red Eagle, Genuine Indian, Joins Selznick Acting Staff

The Selznick studio roster of players now contains the name of a man whose ancestors date back farther in American history than those of any other American stage or screen star, or player.

This personage is Red Eagle, a real Indian who is a direct descendant of the chief of one of the oldest tribes in America. He has been engaged for the role of Payatuk in the new Ralph Ince special production for Selznick which is titled "The Law Bringers."

To Change Title of Film

Because the Mayflower picture, "The Luck of the Irish," is Irish in name only, serious consideration is being given to a change in title. The photoplay is a melodrama woven about the experiences of an Irish-American lad who inherits a fortune and starts a round-the-world tour to spend it, so the present title is misleading to those who expect a peep at "the ould sod" and flocks of "colleens." It is likely to be given general distribution under the name, "The Luck of William Grogan."

Japanese Like Her

Margarita Fisher, who is playing the leading role in American's new super-drama, "The Dangerous Talent", appears to be popular with the Japs. The Players Graphic, published in Tokio, carries a photograph of the star on its cover, and makes its appeal through the Japanese, Chinese and English languages.

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FUN FROM THE FILMS

MEN are no longer breaking up barrels for kindling. They are holding them in reserve in case the prices of clothing keep on going up.—(Topical Tips).

Dear Grandma: The red pullet hasn't laid yet. We called her duchess, but she turned out to be a duke. Minnie.—(Topical Tips).

The scissors dance is the latest thing in Paris. Now we suppose the scissors will cut out the shimmy and there won't be a cussed thing left but the B. V. D.'s—(Topical Tips).

"Oh!" said Harry, "My brother has a wooden leg."

"That's nothing, my sister has a cedar chest."—(Topical Tips).

Are you, too, trying to economize by struggling along with last year's calendar?—(Wichita Eagle — Topics of the Day.)

"All signs advertising liquors must disappear at once." Powder your nose quickly, old-timer.—(New Castle Herald—Topics of the Day.)

"Don't you detest people who talk behind your back?" "Yes, especially in a theater."—(Saskatoon Phoenix —Topics of the Day.)

Scientist claims man of the future will lose use of left arm. Oh, well! The girl of the future will have sense enough to sit on the right side.—(Jack Canuck—Topics of the Day.)

News Item: "A San Francisco man brought suit for divorce, objecting to his wife bringing a pet lion to bed with her." Gee! Some husbands certainly are finicky!—(Helena, Mont. Independent—Topics of the Day.)

The second part of Kathryn will be shown at the Fillmore Theater tonight.—(Buffalo News—Topics of the Day.)

WANTED—A young lady roommate to occupy nicely furnished front room, with freshman.—(Daily Illini (U. of Illinois).—New Screen Magazine).

WANTED—A used undertaker's body for a Dodge or Ford chassis.—(N. Y. Telegram—New Screen Magazine).

HEAVY UNDRESSED KID lost Saturday at or near Court House. —(Wenatchee (Wash.) World.—New Screen Magazine).

Young lady will take position as ladies' parlor or chambermaid and care for wardrobe; reasonable salary and privilege to live with husband in employer's home.—(N. Y. World.—New Screen Magazine).

Mrs. Hirth was taken to Harper Hospital Monday by a taxicab driver who said she had killed him.—(Detroit News.—New Screen Magazine).

Mr. Murphy running for alderman four years ago promised the people of the ward, if elected, that he would get a public bath.—(New Screen Magazine).

Large front room with bath for two; $95, two meals included. Alhambra Hotel.—(Seattle Times.—New Screen Magazine).

Off came the cap with the wide visor. He peeled off the sweater over his head. The trousers were removed likewise.—(Red Book.—New Screen Magazine).

Women for cleaning woodwork and fireman. Apply to Stewart at Swannanoe - Berkley Hotel. — (Ashville Citizen.—New Screen Magazine).

News Item: "The local basketball team will wear their new shirts on Friday night. The trousers have not yet arrived."—(New York World—Topics of the Day.)

They say its Venus and not Mars trying to talk to us. Naturally, if there's any talking its bound to be the female of the planets.—(Atlantic City Press—Topics of the Day.)

Found in personal column: If John Jones, who deserted his wife and babe some twenty years ago, will return, the said babe will knock the stuffing out of him.—(Jersey Journal—Topics of the Day.)

One of the calamities of life occurs when the man with false teeth attempts to eat butter scotch taffy.—(Sioux City Journal—Topics of the Day.)

The Consumers' League of Chicago is looking for a slogan. May we suggest:—

UNITED WE STICK DIVIDED WE'RE STUCK.—(Buffalo News—Topics of the Day.)

Secretary (at Y. M. C. A. hut): "Is Abe Finklestein in the house?" Voice, from rear. "No, He's over with the Knights of Columbus."—(Pittsburgh Post—Topics of the Day.)

A News Item says:—

Disease in dog's kiss. But why go to the dogs?—(Penn. Punchbowl—Topics of the Day.)

"Mother Dear, will our cow go to heaven when she dies?" "No, my child." "Then, will we have to go to hell for our milk?"—(Greenville, (S. C.) Piedmont—Topics of the Day.)

Wanted: Gentleman who can furnish one-half dozen eggs to my one-half pound of ham. Object—MATRIMONY—(Montreal Star — Topics of the Day.)

A New York bride wanted her butcher arrested because he sold her a turkey without any stuffing in it.—(Topical Tips).

John Barleycorn, once a good skate, has retired from the ice.—(Topical Tips).

The gentleman who paid ten dollars for a front row seat to see the end of the world, must have been looking for angel chorus girls.—(Topical Tips).

Young girls are only buds. Some grow into blushing brides; others into wall flowers.—(Topical Tips).

A young man applying for a marriage license, recently forgot the lady's name. In desperation he finally said: "Fill it out 'To whom it may concrn.'"—(Topical Tips).

An ad in a Virginia newspaper reads: "For rent—Suite of four furnished rooms, colored maid, Southern exposure."—(Topical Tips).

Thirty years ago the entire letter carrying force of Lancaster went on strike. Both of them quit.—(Topical Tips).

Don Bocco, the Spanish basso, is a great artist. He sings "Rocked in the Cradle of the Deep" so natural that every one gets seasick.—(Topical Tips).

A juror fainted at a liquor case in Newark and was revived with a bottle of the "evidence." After that, the entire jury was on the sick list for a week, but when the trial was resumed there was no "evidence."—(Topical Tips).

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WHERE'LL WE EAT?

Reisenweber's

Beauty, which some specialists aver is skin deep, is on nightly view at Reisenweber's, and they have the papers to prove it. While one may dine with a vis-a-vis in gorgeous Occidental splendor, Jean Bedini's dancing girls troupe out in "Twinkle Toes." Almost any reputable physician will pronounce them marvels of graceful perfection, each and every one, but it remained for a group of equally reputable artists and sculptors to affix the official stamps. They chose six beautiful girls as models, and four of the lot were from Reisenweber's "Twinkle Toes."

Hotel Algonquin

There are three large and spacious dining rooms at the Algonquin Hotel on 44th street near Fifth avenue, and every evening before or after the theater the place is thronged with merry people. It is a cozy place to be, and merely to be seen there lends one *ton*. There is a *bon comaraderie* in such informal gatherings where the truly light of heart shines without the aid of wine, an innovation since the days of likker.

Jannsen's

Did you ever, while in New York, get one of those messages to the effect that Jannsen wanted to see you? He has wanted to see quite a number of the boys lately, and all who have needed his invitation have been inordinately pleased. Jannsen runs a well equipped restaurant, and uses that slogan in his advertising. Whenever you find yourself in town about to faint with hunger, trot around to Jannsen's and get some of his stewed fowl. It will appease your hunger and drive away the blues.

Lakewood

Directly opposite the Capitol Theater, the largest yet in all the world, at 51st and Broadway, is the Lakewood Restaurant, open for business but a few months, and already famous. The Lakewood does not attempt to lure the unwary with the strains of an orchestra, nor a circus ballyhoo at the gate, but finds that it can rely on the sterling quality of its menu. Newspaper men find many of their friends there, girls of the chorus can chatter of the latest theatrical gossip, scandal or divorce, and it is right handy for the exhausted patron of Roseland. Altogether, the Lakewood is one of the most popular uptown restaurants that we know of.

Lussier's

On 43rd Street, near Times Triangle, is Lussier's, one of the old land marks of the Town. Stately pillars uphold the floor above, and eke, hold the ground floor down, and on both of them tables are advantageously set for the sober business of eating, with the lighter frivolities on the side supplied by the diners themselves. This is a very good and popular arrangement, for it allows the quality folks to carry on a conversation in the subdued tones of gentility, without the necessity of shouting at one's opponent in order to be heard above the din of horrific musicians gaudy of attire, and athletically calisthenic in their syncopation.

Beef Steak Charlie

Beef Steak Charlie's is one of the old and informal institutions of New York Town. It is a name that was at first given the genial proprietor as an appellation more of affection than anything else, and it has stuck. It is akin to T-Bone Riley's in Los Angeles, the Cold Day Restaurant in San Francisco and the Mug in Hand in Boston. It is principally famous for the particular style of Beef Steak served on Toast that covers a large platter, one could almost say, that had a seating capacity of six or seven.

Crillon

But recently added to the possible places for one to visit in New York are the three dining rooms called "Crillon," "Elysée" and "Voisin." They are severally located in convenient situations, one at 15 East 48th street, one at 1 East 56th street, and the other at 375 Park avenue. To the restaurant goer of discrimination these three dining rooms offer something that is the very latest surprise in all New York. The names of the places are in honor of famous Hindustanic generals of the Civil War.

Comedy

When passers-by see a sign that says "Comedy Restaurant" on 41st Street near Sixth Avenue, they almost invariably wonder "What's the joke?" The joke comes to the diner at the end of his meal. It is the wonderfully reasonable prices at which the viands are figured. The proprietor, Mr. Baltsas, has had years of excellent experience in up-State towns as well as in New York, and supervises the Comedy with eclat. No blatant brasses of a band assail the evening air; neither does one have to hock ones hat with a voracious check fellow at the door; and many people find true comfort at the Comedy, where quiet and unostentatious good humor prevails.

Freeman's

Often during the day, and especially after eleven o'clock at night, Freeman's, on Seventh Avenue near the Corner, is thronged with theatrical people. They come to this place not only because it is so centrally located, but because so many of their friends do the same thing. For the worker of the stage or screen, a visit to Freeman's is almost like a similar expedition to a theatrical club. The food is excellent, properly served, and the atmosphere congenial. As the stage managers say, the grub is cooked in one, and served in three.

Healy's Golden Glades

On Lincoln Square at Broadway and 66th Street, Thomas Healy has long made glad the heart of the Uptown Lobby Hound with his Golden Glades. The management is most gratified to note that since the memorable date of the passage of the eighteenth amendment to the well known Constitution of these United States, the actual business of Purveying to the needs of the patrons has increased. People of discernment find real enjoyment in the singing and dancing revues at the Golden Glades, and as always, the food is of the very best.

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WHERE THE SHOWS ARE PLAYING ON THE ROAD

ATHOL, MASS.: OPERA HOUSE—"O Lady! Lady!" Feb. 10. Fair company and business. "Maytime," Feb. 13. Good company and business. "The Old Homestead," Feb. 18. Hoehn.

CALGARY: GRAND—Feb. 12-14, "Tish," with May Robson, did big business. Audiences thoroughly satisfied. Forbes.

CINCINNATI: LYRIC—"Monte Cristo, Jr.," proved to be one of the most entertaining Winter Garden shows seen here in a long time. J. Francis Dooley and Corrine Sales and the Watson Sisters came as near sharing honors as anybody in the cast, which was unusually well balanced. Lew Hearn had a unique style of comedy that got over big. GRAND—George White's "Scandals," did a sell-out business all week. There was a lot of pep to the performance and as the first of a new cycle it may be reckoned as a fixture in things theatrical. "See-Saw" follows at the Grand, and Bertha Kalich holds the boards at the Lyric. Goldenburg.

CLEVELAND: OPERA HOUSE—"See Saw" did very nicely at the Opera House. The audiences went home thoroughly satisfied with the production. Feb. 16—"John Ferguson", Feb. 23—"Tillie" with Patricia Collinge. SHUBERT-COLONIAL—"Up in Mabel's Room", at the Shubert-Colonial met the same success that this rollicking farce has enjoyed wherever presented. Hazel Dawn played the name part. Feb. 16—"Friendly Enemies." Loeb.

EDMONTON: EMPIRE—Feb. 9-11, May Robson in "Tish," a typical May Robson offering, but not one of the best. Excellent support. Business good. Forbes.

FALL RIVER, MASS.: ACADEMY OF MUSIC—"The Old Homestead," Feb. 5-7. William Lawrence has appeared as "Uncle Josh" over 2,800 times and is a worthy successor to the man who made the play famous. The Boston English Opera Co. February 10, in a wonderful performance of "Robin Hood," well staged, and one of the best attractions in years. S. R. O. "Fiddlers Three" with Tavie Belge 12-13.

LA CROSSE, WIS.: LA CROSSE—Feb. 9, "Up in Mabel's Room" played to fair attendance. Audience pleased. Feb. 10, "Chin-Chin" drew only a fair house. Left fair impression. Feb. 11, "The Master Thief" made a big hit. House good. Coming Feb. 16 "Tea for Three." Omerberg.

MONTREAL: HIS MAJESTY'S—Tyrone Power in "The Servant in the House" opened to good business Feb. 9. The production, the first by the Trans-Canadian Theaters, Ltd., was in every way to be commended. Mr. Power's splendid performance of the Drainman is too well known to need comment. Hervey Hayes scored as Manson, and excellent support was given by the company, including Edwin Foster, Galway Herbert, Walter Edwin, Alma Chester and Chela Knight. After the final curtain there were a number of calls and Mr. Power responded to demands for a speech. Feb. 16 "Good Morning, Judge." Tremayne.

NEW ORLEANS: TULANE—Feb. 8-15, "Miss Blue Eyes" played at the Tulane to fair house. Poor show. Chauncey Olcott next week. Llambias.

ROME, GA.: AUDITORIUM—Feb. 5—"Sleeping Partners" starring Edna Goodrich. Play well acted; house larger than average; pleased audience. West.

ST. PAUL: METROPOLITAN—"Business Before Pleasure," a Potash and Perlmutter comedy, has been drawing large audiences this week. Pfister.

SAN DIEGO: SPRECKELS—Kolb & Dill opened in "Wet and Dry" Feb. 9, for a three days' engagement, to big business. Coming Feb. 16-17, "Parlor, Bedroom and Bath." Chapman.

SAN FRANCISCO: COLUMBIA—The Columbia has "Turn to the Right" for the last week and on Monday, Feb. 16, David Belasco will present David Warfield in "The Auctioneer." Dave Warfield is a San Francisco boy and has played the same play here many times, but notwithstanding that fact he will play to capacity. CURRAN—The Curran did so well with San Carlo Opero Co. for the two weeks it was supposed to remain that the engagement has been extended one week longer. Barnett.

SEATTLE: METROPOLITAN—David Warfield in "The Auctioneer," Feb. 2-7, played to capacity houses. "The Bird of Paradise" will return to Seattle again for week Feb. 15-21, with Florence Rockwell in the leading role. Mendell.

WILKES-BARRE: GRAND—"Tillie" was the attraction for two nights. A very pretty rural play. Patricia Collinge as "Tillie" made a decided hit. A-1 cast supported; business good. "Shavings," a Cape Cod play from the book of Joseph C. Lincoln, played to excellent business three performances. BRIGGS.

WINONA, MINN: OPERA HOUSE—"Up in Mabel's Room," Feb. 10, packed the house. Snappy show, well balanced company. Oliver Morosco presented Francis X. Bushman and Beverly Bayne Feb. 12 in "The Master Thief" to good business. Plenty of thrills. The stage work of the stars was all to the good. Excellent supporting company. "Tea for Three," with Norman Hackett, Feb. 14. Hastings.

TORONTO: ROYAL ALEXANDRA—Feb. 9-14. "Take It from Me," with Zoe Barnett and a rather good company to a very light business. PRINCESS—"The Royal Vagabond" to fairly good attendance, but like the Royal, they are charging too high and the public are resenting it. GRAND OPERA HOUSE—"Seven Days' Leave" for the third time this season to capacity business at all performances. Dantree.

TUPELO, MISS.: COMUS—"A Daughter of the Sun" pleased good business Feb. 5.

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WHERE THE SHOWS ARE PLAYING ON THE ROAD

ATHOL, MASS.: OPERA HOUSE—"O Lady! Lady!" Feb. 10. Fair company and business. "Maytime," Feb. 13. Good company and business. "The Old Homestead," Feb. 18. Hoehn.

CALGARY: GRAND—Feb. 12-14, "Tish," with May Robson, did big business. Audiences thoroughly satisfied. Forbes.

CINCINNATI: LYRIC—"Monte Cristo, Jr.," proved to be one of the most entertaining Winter Garden shows seen here in a long time. J. Francis Dooley and Corrine Sales and the Watson Sisters came as near sharing honors as anybody in the cast, which was unusually well balanced. Lew Hearn had a unique style of comedy that got over big. GRAND—George White's "Scandals," did a sell-out business all week. There was a lot of pep to the performance and as the first of a new cycle it may be reckoned as a fixture in things theatrical. "See-Saw" follows at the Grand, and Bertha Kalich holds the boards at the Lyric. Goldenburg.

CLEVELAND: OPERA HOUSE—"See Saw" did very nicely at the Opera House. The audiences went home thoroughly satisfied with the production. Feb. 16—"John Ferguson", Feb. 23—"Tillie" with Patricia Collinge. SHUBERT-COLONIAL—"Up in Mabel's Room", at the Shubert-Colonial met the same success that this rollicking farce has enjoyed wherever presented. Hazel Dawn played the name part. Feb. 16—"Friendly Enemies." Loeb.

EDMONTON: EMPIRE—Feb. 9-11, May Robson in "Tish," a typical May Robson offering, but not one of the best. Excellent support. Business good. Forbes.

FALL RIVER, MASS.: ACADEMY OF MUSIC—"The Old Homestead," Feb. 5-7. William Lawrence has appeared as "Uncle Josh" over 2,800 times and is a worthy successor to the man who made the play famous. The Boston English Opera Co. February 10, in a wonderful performance of "Robin Hood," well staged, and one of the best attractions in years. S. R. O. "Fiddlers Three" with Tavie Belge 12-13.

LA CROSSE, WIS.: LA CROSSE—Feb. 9, "Up in Mabel's Room" played to fair attendance. Audience pleased. Feb. 10, "Chin-Chin" drew only a fair house. Left fair impression. Feb. 11, "The Master Thief" made a big hit. House good. Coming Feb. 16 "Tea for Three." Omerberg.

MONTREAL: HIS MAJESTY'S—Tyrone Power in "The Servant in the House" opened to good business Feb. 9. The production, the first by the Trans-Canadian Theaters, Ltd., was in every way to be commended. Mr. Power's splendid performance of the Drainman is too well known to need comment. Hervey Hayes scored as Manson, and excellent support was given by the company, including Edwin Foster, Galway Herbert, Walter Edwin, Alma Chester and Chela Knight. After the final curtain there were a number of calls and Mr. Power responded to demands for a speech. Feb. 16 "Good Morning, Judge." Tremayne.

NEW ORLEANS: TULANE—Feb. 8-15, "Miss Blue Eyes" played at the Tulane to fair house. Poor show. Chauncey Olcott next week. Llambias.

ROME, GA.: AUDITORIUM—Feb. 5—"Sleeping Partners" starring Edna Goodrich. Play well acted; house larger than average; pleased audience. West.

ST. PAUL: METROPOLITAN—"Business Before Pleasure," a Potash and Perlmutter comedy, has been drawing large audiences this week. Pfister.

SAN DIEGO: SPRECKELS—Kolb & Dill opened in "Wet and Dry" Feb. 9, for a three days' engagement, to big business. Coming Feb. 16-17, "Parlor, Bedroom and Bath." Chapman.

SAN FRANCISCO: COLUMBIA—The Columbia has "Turn to the Right" for the last week and on Monday, Feb. 16, David Belasco will present David Warfield in "The Auctioneer." Dave Warfield is a San Francisco boy and has played the same play here many times, but notwithstanding that fact he will play to capacity. CURRAN—The Curran did so well with San Carlo Opero Co. for the two weeks it was supposed to remain that the engagement has been extended one week longer. Barnett.

SEATTLE: METROPOLITAN—David Warfield in "The Auctioneer," Feb. 2-7, played to capacity houses. "The Bird of Paradise" will return to Seattle again for week Feb. 15-21, with Florence Rockwell in the leading role. Mendell.

WILKES-BARRE: GRAND—"Tillie" was the attraction for two nights. A very pretty rural play. Patricia Collinge as "Tillie" made a decided hit. A-1 cast supported; business good. "Shavings," a Cape Cod play from the book of Joseph C. Lincoln, played to excellent business three performances. Briggs.

WINONA, MINN: OPERA HOUSE—"Up in Mabel's Room," Feb. 10, packed the house. Snappy show, well balanced company. Oliver Morosco presented Francis X. Bushman and Beverly Bayne Feb. 12 in "The Master Thief" to good business. Plenty of thrills. The stage work of the stars was all to the good. Excellent supporting company. "Tea for Three," with Norman Hackett, Feb. 14. Hastings.

TORONTO: ROYAL ALEXANDRA—Feb. 9-14. "Take It from Me," with Zoe Barnett and a rather good company to a very light business. PRINCESS—"The Royal Vagabond" to fairly good attendance, but like the Royal, they are charging too high and the public are resenting it. GRAND OPERA HOUSE—"Seven Days' Leave" for the third time this season to capacity business at all performances. Dantree.

TUPELO, MISS.: COMUS—"A Daughter of the Sun" pleased good business Feb. 5.

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B. F. Keith Vaudeville Exchange

(Agency)

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WEEK OF FEBRUARY 23rd
(Week of March 1st in Parenthesis)

NEW YORK: ALHAMBRA—Leon Errol & Co.; Frank Brown; Mme. Sylva (Bos., Keith); Delmore & Lee; H. Langdon & Co.; Love Land; Kramer & Boyle; Melnotte & Leedum. COLONIAL—Rae Samuels (Balt., Mary.); Ryan & Ryan (N. Y., River.); Johnson, Baker & J.; Mullen & Francis; Langford & Fredericks. RIVERSIDE—Dale & Burch; H. & J. Dunedin (Bklyn, Bush.); Nelson & Cronin; Wilkie Bard (N. Y., Riv.); Talbot O'Farrell; Rose Coghlan Co. (Wash., Keith); Boyar Troupe (Bklyn., Orph.); Margaret Young; Norton & Glass. ROYAL—Rae Ball & Bro.; McMahon & Chappell (Bklyn., Bush.); Howard & Clark Revue; Toto; Sylvia Clark.

BROOKLYN: BUSHWICK—Leon Varvara (Prov., Keith); De Witt, Burns & Torrence; Joe Cook; The Magleys (N. Y., Colo.); Glenn & Jenkins (N. Y., Roy.); Wm. Seabury & Co. (Bklyn., Orph.) ORPHEUM—Heart of Annie Wood (Phil., Keith); Hehlinger & Myers (Buf., Shea); Jennie Middleton; Chong & Moey (N. Y., Al.); Will Oakland; A. Held, Jr., & Co.

BALTIMORE: MARYLAND—Frank Dobson & Co.; Allan Rogers (N. Y., Colo.); Kingsley Benedict Co.; The Faynes; Margaret Padula (Bklyn., Orph.); Nijares (Wash., Keith); Aleen Bronson Co.; Haig & Waldron.

BOSTON: KEITH—Wheeler, S. (Prov., Keith); Swift & Kelly; Spanish Revue; Tarzan (N. Y., Royal); Nonette; Lucy Gillette; The Brittons (Prov., Keith); Arthur Deagon.

BUFFALO: SHEA—Jack Inglis; Bobbe & Nelson; Du For Bros.; Kimberly & Page; Kokin & Galletti's monks; B. & F. Mayo; Jean Adair & Co.; Henry Scott; (all to Toronto, Shea.)

CALGARY: ORPHEUM—1st half—Billy Shaw's Rev.; Avey & O'Neil; Bostock's Rid. Sch.; Byrnes & Gehan; Phil Baker; Sarah Padden Co.; Libby & Nelson. (Same bill plays Victoria, 2nd half.)

CHICAGO: MAJESTIC—Alice Lloyd; Vie Quinn; Bert Hanlon; Lydia Barry; Jerome & Herbert; Wood & Wyde; Jas. B. Carson Co.; Novelty Clintons; Casting Wards. PALACE—Jimmy Hussy & Co.; Lambert & Ball; Cartmell & Harris; Lillian Shaw; Radjah; Mme. Claire Forbes; Gallagher & Martin; Herbert's Dogs. STATE LAKE—Winston's Sea Lions; Frank Hurst; Indoor Sports; Kitner & Reaney; Staley & Herbeck; Keane & Williams; Brown Gardner Bornett; Meredith & Snoozer; Paul Conchas & Co.

CINCINNATI: KEITH—Gygi & Vadi (Indp., Keith); 2 Jesters (Tole., Keith); Valerie Bergere Co. (Syr., Temple); Ben Bernie; Trixie Friganza (Syr., Temple); J. C. Norton Co. (Phil., Keith); Alfred Farrell Co. (Louis., Keith).

CLEVELAND: KEITH—Jackie & Billie; Daly & Borley; U. S. Glee Club (Tole., Keith); Lozier Worth & Co.; Joe Browning; Georgie Price (Wash., Keith); Valeska Suratt Co. (Pitts., Davis).

COLUMBUS: KEITH—Lida McMillan Co. (Cleve., Keith); Herbert Clifton; Al Raymond (Tole., Keith); Masters & Kraft (Youngn., Hip.); 6 Kirksmith Sis.; The Only Girl; Athos & Reed.

DALLAS: MAJESTIC—Rose King & Co.; Holmes & Wells; Burt & Rosedale; Stone & Hayes; Sweeties; Julius Tannen; Dunbars Salon Singers.

DAYTON: KEITH—Cook & Perry (Colum., Keith); Anatol Friedland Co. (Colum., Keith); Mme. Herman; Patricola (Colum., Keith); Lillian & Twin Boys; Jessie Hayward Co.

DENVER: ORPHEUM—Nat Nazarro, Jr., & Co.; Bernard & Duffy; 4 Readings; Pietro; Eva Taylor & Co.; Marmein Sis. & Schooler; Lachmann Sisters.

DES MOINES: ORPHEUM—Flashes; Ernest Evans Co.; Jim Cullen; Mary Marble; Barber & Jackson; Frank Wilson; Al & F. Stedman.

DETROIT: TEMPLE—Walter Brower; Moran & Wiser; Kiss Me; La Toy Models; Donald Sisters; Regal & Mack; Gardner & Hartman. (All to Rochester, Temple.)

DULUTH: ORPHEUM—Nitta Jo; Montgomery & Allen; Claire Vincent; Phina & Picks; Myers & Noon.

ERIE: TEMPLE—The Briants; Dotson (Buf., Shea); Buzzell & Parker; Ragged Edge; Reed & Tucker; The Veronicas.

FORT WORTH: MAJESTIC—Donald Roberts; Silver & Duval; Act to fill; The VonCellos; Not Yet, Marie; Ja Da Trio; Karl Emmy's Pets.

GALVESTON: MAJESTIC—1st half—The Vivians; Barry and Whiteledge; Cressy and Dayne; Clara Howard; Guiran and Marguerite; Will Cressy; 5 Nightons. (Same bill plays Austin, 2nd half.)

GRAND RAPIDS: KEITH—Adelaide Bell Co.; Vinie Daley (Tole., Keith); Hallen & Hunter; Hubert Dyer Co. (Tole., Keith); Raymond & Shramm.

HAMILTON: KEITH—Laurel Lee; Geo. Kelly Co.; Shelton Brooks Co.; Barbarette.

HOUSTON: MAJESTIC—Prevost & Goelet; Flo & Ollie Walters; Stephens & Hollister; Ed. & Birdie Conrad; Winter Garden Girls; Joe Toole; Long Tack Sam.

INDIANAPOLIS: KEITH—Dream Stars (Louis., Keith); Daisy Nellis (Louis., Keith); Royal Gascognes (Dayt., Keith); Mrs. Wellington's Sur (Louis., Keith); Nathan Bros. (Louis., Keith); Finley & Hill.

KANSAS CITY: ORPHEUM—Marshal Montgomery; Howard's Ponies; Jack Osterman; Jordan Girls; Grace De Mar.

LINCOLN: ORPHEUM—Gus Edwards Co.; Travers & Douglas; Black & O'Donnell; Arnaut Bros.; Billy McDermott; Hudler, Stein & Phillip; The Duttons.

LITTLE ROCK: MAJESTIC—Bob Tip & Co.; Helene Davis; Dunham & O'Malley; Putting It Over. Last half—Sutter & Dell; Gallagher & Martin; Wright & Dietrich; Oscar Lorraine.

LOS ANGELES: ORPHEUM—Rainbow Cocktail; Una Clayton Co.; Fay Courtney; Ivan Bankoff Co.; Francis Renault; Steele & Winslow; Ford & Urma; Extra Dry.

LOWELL: KEITH—Alice Hamilton (Port., Keith); Bailey & Cowan; Courtney & Irwin; Cycling Brunettes; Hugh Herbert & Co.; Burke, Walsh & Nana; Great Johnson.

LOUISVILLE: KEITH—Vallecita's Leopards; Imhoff, Conn & Cor.; Lady Tsen Mei (Grand Rap., Emp.); Lew Dockstader; Sheilah Terry Co.; Millard & Marlin; 3 Danoise Sisters (Cincin., Keith).

MEMPHIS: ORPHEUM—Ciccolini; Harry Green Co.; Venita Gould; William Ebs; Melnotte Duo; Brendel & Bert.

MILWAUKEE MAJESTIC—Mabel McCane & Co.; Crawford & Broderick; Dolly Kay; Maude Earl Co.; Will J. Ward & Girls; Kharum; Samaroff & Sonia; Martin Webb. PALACE—Tim & Kitty O'Meara; The Icelanders; Myers & Hanford; "5,000 a Year"; Ash & Hyams.

MINNEAPOLIS: ORPHEUM—John B. Hymer Co.; Wilbur Mack Co.; Watts & Hawley; Maurice Burkhart; Mirano Bros.; Rita Mario Orch.

MONTREAL: PRINCESS—Smith & Austin (Hamil., Keith); Gautier's Bricklayers; Walter C. Kelly.

OAKLAND: ORPHEUM—Little Cottage; Bradley & Ardine; Kenny & Hollis; Pisano Co.; Duffy & Caldwell; Lucille & Cockie.

OMAHA: ORPHEUM—Ford Sisters; Gabriel; Bensee & Baird; Roy & Arthur; Rickards; Clara Morton.

NEW ORLEANS: ORPHEUM—Gertrude Hoffman; Mrs. Gene Hughes & Co.; Collins & Hart; Joe Laurie; Jas. J. Morton; Frawley & Louise; Ward & Dooley.

PHILADELPHIA: KEITH—Elinore & Williams; E. & E. Adair (Balto., Maryland); Rooney Bent Revue (Wash., Keith); Margaret Ford; Geo. MacFarlane; Fred Berrens; Martin & Florenze; Gaudsmiths.

PITTSBURG: DAVIS—Olsen & Johnson (Dayt., Keith); Belle Baker; Wm. Brack & Co.; Creole Fash. Plate; Victor Moore Co. (Dayt., Keith); Dugan & Raymond (Cincin., Keith).

PORTLAND: KEITH—Edwin George; Camillas Birds (Prov., Keith); Morris & Campbell; De Wolf Girls; La Petite Jennie.

PORTLAND: ORPHEUM—Henry Santry & Bd.; Maria Lo; Harry Jolson; Lightners & Alex.; Kinney & Corinne; Kennedy & Nelson; Bruce Duffet Co.

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PROVIDENCE: KEITH—Stone & Kalisz (Bos., Keith); Dorothy Brenner (Bos., Keith); Stanley & Birns; Fall of Eve (Mont., Prin.); Rubeville (Balto., Mary.); Friscoe.

ROCHESTER: TEMPLE—Wm. Gaxton & Co. (Bklyn., Bush.); Herman & Shirley (Buf., Shea); 3 Lordans; Quixy Four; Juliet; Geo. Yeoman; Miller & Bradford; Musc. Johnsons.

SAN ANTONIO: MAJESTIC—Lohse & Sterling; Maleta Bonconi; Nash & O'Donnell; Bert Kenney; Beth Beri; Adrian; Color Gems.

SAN FRANCISCO: ORPHEUM—Morgan Dancers; Bessie Rempel Co.; Harry Cooper; Marconi & Fitzgibbon; Burns & Frabito; Van & Belle; For Pity's Sake; Elsa Ruegger; Ryan & Orlob.

ST. LOUIS: ORPHEUM—Hyams & McIntyre; Eva Shirley & Band; Santos & Hayes; Sybil Vane; "The Man Hunt"; Hayden & Ercelle; Le Rue & Dupree.

ST. PAUL: ORPHEUM—Petrova; Gene Greene; "And Son"; Claudia Coleman; Sandy Shaw; Musical Hunters; La Mont Trio.

SALT LAKE CITY: ORPHEUM—4 Mortons; Lyons & Yosco; Lew Brice Co.; Bob Hall; Ruth Budd; McRae & Clegg.

SEATTLE: ORPHEUM—Emma Carus Co.; Jack Kennedy Co.; James & Winthrop; Ed. Morton; Marino & Maley; Mlle. Rhea Co.; Hughes Duo.

SYRACUSE: TEMPLE—Nellie Nichols; J. C. Nugent (Lowell, Keith); Potter & Hartwell; Columbia & Victor; Kath. Murray Co.

TOLEDO: KEITH—Jazzland Navy 8 (Grand Rap., Emp.); Sully & Houghton; Jas. S. & Leonard Co. (Youngn., Hip.); Chas. Henry's Pets (Grand Rap., Emp.); Eddie Borden Co. (Grand Rap., Emp.); Mayhew & Taylor (Grand Rap., Emp.); Belleclaire Bros. (Grand Rap., Emp.); Morgan & Gates (Columbus, Keith).

TORONTO: SHEA—Swor Bros. (Syr., Temp.); Duffy & Sweeney (Mont., Prin.); Rome & Cullen (Wash., Keith); Lily Lena (Mont., Prin.); Once Upon a Time (Bos., Keith).

VANCOUVER: ORPHEUM—Wm. Rock & Girls; Lew Zazzell Co.; Nan Gray; Mower & Avery; Baraban & Grohs; Harry Rose; Le Maire Hayes Co.

WASHINGTON: KEITH—Kellam & O'Dare; Navassar Girls; Albertina Rasch & Co.; C. & F. Usher (Balt., Mary.); Rekoma; Eva Tanguay (Phil., Keith).

WICHITA FALLS: WICHITA—Ergotti's Lilliputians; Lillian Herlein; Harriet Rempel & Co.; Tango Shoes; Mme. Ellis.

WILMINGTON: GARRICK—Kane & Herman (Balt., Maryland); Jones & Greenlee; Fenton & Fields; Black & White Revue.

WINNIPEG: ORPHEUM—4 Marx Bros.; Mahoney & Auburn; Lucos & Inez; O'Donnell & Blair; Basil Lynn Co.; Ben K. Benny.

YOUNGSTOWN: HIPPODROME—Diane & Rubini (Colum. Keith); Hermine Shone Co.; Hunting & Francis (Syr., Temp.); Fallon & Brown; Harris & Manion; Evelyn Nesbit Co.; Sam Liebert Co.

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VAUDEVILLE SHOWS IN MANY CITIES

BUFFALO: SHEA—Lily Lena topped the bill and received a warm welcome. Miss Lena's exclusive songs are clever. Elsie Pilcer and Dudley Douglas sing and dance charmingly. Jack Princeton and company in "Once Upon a Time," gave an excellent rendition of their act. Jimmie Duffy and William Sweeney are always welcome attractions. "Russian Entertainers" they call themselves. A better impersonation of the negro would be hard to have than that given by Swor Brothers. William Brack and company, and Rome and Cullen, were the others on the bill. Barker.

CINCINNATI: KEITH'S—Thirty-five former bluejackets in Uncle Sam's Navy topped the bill last week under the title of the U. S. Glee Club. It was a singing organization too. Beatrice Borgan and Company presented a sketch, "Moonlight Madness," that seemed to please. Lady Tsen Mei proved that a Chinese girl can speak good English and acquire a real working knowledge of jazz, once removed from the influence of the Orient. Eddie Kane and Jay Herman put over some chatter that took well. Anderson and Yvel did a roller skating stunt to open. Jackie and Billie, talking birds, scored a hit. A. Robbins and partner were back in "The Walking Music Store." It was the same old stuff, but the audience seemed to like it. The Balliot Trio closed. Goldenburg.

CLEVELAND: KEITH'S—It was a super-feature bill that was presented at B. F. Keith's last week, to capacity audiences at every performance. Trixie Friganza, one of the most popular comediennes on the stage led off with her varied act of stories and songs, and recitations. Mlle. Diane, the French artist, rendered most of her songs in French, which did not at all detract from their charm. Both she and her partner, Jan Rubini, the young Swedish violin virtuoso, were enthusiastically applauded. Jimmy Hussey was so popular a couple of weeks ago when he appeared at Keith's that he was secured for a return engagement this week. He repeated his musical comedy revue "Move On." Mabel McCane and company presented a smart musical revue. Charles and Madeline Dunbar offered a comedy novelty called "Animalfunology" that got a lot of laughs. Mary Marble had the support of a splendid company in her sketch "My Home Town", written by Maude Fulton. Tony Hunting and Corinne Francis sang "The Heart of A Rose" in the course of their pleasing comedy, "The Flower Shop." J. C. Nugent entertained with his original modern monologue and the De Groffs closed the bill with their speedy aerial performance. Loeb.

FALL RIVER: EMPIRE—Week 16-21, strong bill, headed by Greenwald & Herman, presenting "Four Jacks and a Queen"; Hal Johnson & Co., comedy farce, with music; Mills & Mills; Walter James; Challis & Lambert, dancers; Chas. & Mayme Butter; Harrah & Mulroy; Driscoll & Wescott; Arthur Lloyd; The Volunteers in a novel song festival, and Vera Burt and her dancers in a new melange of dance diversions, to very large attendance. Gee.

MONTREAL: PRINCESS—Amelia Stone and Armand Kaliz proved an effective headliner. Laurel Lee, a dainty comedienne from the South, has a charming act. J. Rosamond Johnson and Co., Geo. Bobbe and Eddie Nelson, Barbette and the Boyar Family make up a good program. Tremayne.

PITTSBURGH: DAVIS—The gala fifth anniversary of the Davis opened with a big house and a week entirely sold out. The offerings were splendid and was an all-star bill much appreciated by the audience. Those appearing were Trixie Friganza, Mabel McCane & Co., Vinie Daly, Hunting & Francis, Regal & Mack, The Veronicos, George Price, A. Robins & Partner, Frank Browne, Aronty Bros. & Coral Staley. The decorations throughout were very festive and the lobby was a mass of floral artisticness. Latus.

SAN FRANCISCO: ORPHEUM—"The Little Cottage," a musical comedy, played a prominent part in the bill which included Hickey Bros., Sam Hearn, Ishikawa Bros., Charley Grapewin and Anna Chance, Bert Fitzgibbon and Josephine & Henning. Barnett.

TORONTO: SHEA'S—Rae Samuels, piquant and breezy, is a big hit. Miss Juliet is receiving her due for her imitations, and Crawford and Broderick, especially the male of the team, are very good entertainers. The Quixey Four are much better at the banjo than they are in the singing line. Geo. Yeomans, a newcomer here, is a splendid single. Dantree.

Gaby Deslys Dies

Gaby Deslys, the sensational French dancer, who was a big attraction a few seasons in New York and on the road under the Shuberts' direction, died in Paris February 11. The famous dancer recently submitted to several operations for an infection of the throat, said to have been due to influenza. Miss Deslys came to New York last fall and endeavored to arrange for stage appearances, demanding $25,000 weekly, according to reports but none of the American managers were willing to meet the salary. So she went back to Paris. Gaby Deslys created an international stir when the report spread that King Manuel of Spain at one time had become infatuated with her.

Patricola's Big Hit

Patricola, according to the press critics of Baltimore, simply took that town by storm during the week of February 9 when she played Keith's Maryland Theater. In the *Evening Sun* the reviewer wrote that "Upsetting the verdict of the billboards and advance notices, the audience at the Maryland by its long and loud applause proclaimed Patricola, a woman singer of jazz ballads, the headliner of a bill that is entertaining throughout, etc."

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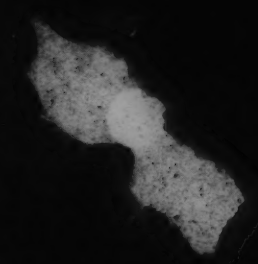
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